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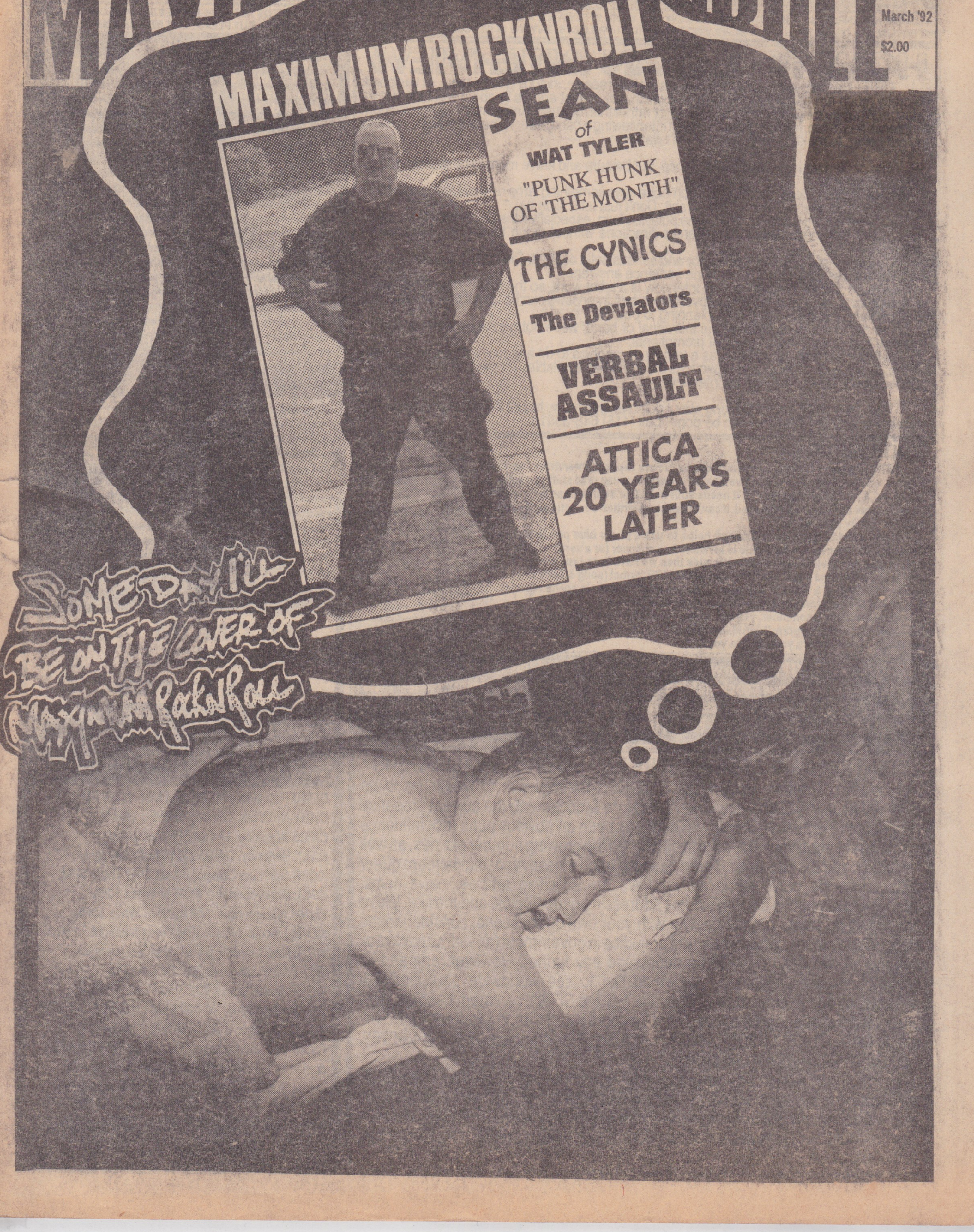

MAXIMUMROCKNROLL

SEAN
of
WAT TYLER
"PUNK HUNK
OF THE MONTH"

THE CYNICS

The Deviators

VERBAL ASSAULT

ATTICA 20 YEARS LATER

SOME DAY I'LL BE ON THE COVER OF MAXIMUM ROCKNROLL

MAXIMUMROCKNROLL MAXIMUMROCKNROLL MAXIMUMROCKNROLL

MAXIMUM ROCKNROLL IS A MONTHLY PUBLICATION. ALL WORK IS DONATED AND NO ONE RECEIVES ANY SALARY. ALL PROCEEDS ARE EITHER INVESTED IN TECHNOLOGICAL IMPROVEMENTS OR GO TO OTHER SIMILARLY NOT-FOR-PROFIT PROJECTS. ANYONE IS WELCOME TO REPRINT ANYTHING FROM MRR, BUT PLEASE LIST MRR AS SOURCE CREDIT.

HOW TO DO AN INTERVIEW

MRR relies heavily on the contributions that we receive, including interviews. At this point, we pretty much run every interview we get, which makes that add up to about eight interviews an issue. What we'd like to do is focus on quality rather than quantity, and be more selective about the interviews we run. If you're thinking about interviewing a band, refer to these guidelines before you get going, to make sure your effort isn't wasted:

1). Write or plan your questions in advance, but be sure and leave room to be flexible and go with the flow.
2.) Don't be afraid to be controversial. If someone says something lame or is evading a question, follow up on that, and call them on their shit. Don't just let it slide by.
3). Don't let the conversation stay on one point too long, especially if the point has already been made. Point the conversation into different directions without diong too much of the talking yourself.
4). Try to keep a good balance of humor and serious solid content. Direct it away from slipping into meaningless, silly babbling and one sentence answers.
5). Keep it concise. Transcribing an interview is a lot of work, so the more compact they can be, the better for you, and the final copy. Remember, interviews can be long if they are taut and full of content, but they take a lot of planning to pull off.
6). Try to get to the personality of the individual or band; we're not gonna be interested in an interview that sounds like a press kit promotional.
7). It's important that you give us as a variety of graphics to do a layout with. Send as many photos, flyers, lyrics, logos, and artwork as the band has available. This will definitely have an influence on whether we'll run the interview.

Give us a call if you're thinking about doing an interview, to see if we have room, and to go over the way the interview can be done. Call (415) 648-3561.

CONTRIBUTORS---

MRR is always looking for contributions (scene reports, interviews, news features, articles, letters), and we have a neato scanner that can read stuff you send us and put it into the computer, but it needs your help. Our scanner can only read things that are crisp and clearly typed. It can't read hand-written corrections. It can't read low-quality photocopies.

If you need to make corrections, it helps to use a photo blue pen designed especially for layouts--the light blue is invisible to a scanner (or a xerox machine). Also, please don't type in all capitals because then we have to re-type everything, and that's no fun. And if you can, try to follow the MRR format (song & book titles in quotes, LP/EP titles & zines in italics, local bands in all capitals in scene reports). This makes the shitworkers happy (or less miserable, anyway).

If you're using a computer, you can send in your stuff on a 3-1/2 inch disk--we can convert from any program (both Mac & IBM, as long as you tell us which program you used). We will return your disk to you.

MRR HAS A NEW ADDRESS!!!!

PO Box 460760
San Francisco,
CA 94146-0760

The old PO Box will stay active for a while but please switch your correspondence

"WHAT'S THE SCOOP?"... We want to broaden the scope of this section, and what better way is there than to have people getting "the scoop" from their own local "scenes". Must have access to a camera, tape recorder, and a typewriter or computer. Also must have the gall to ask sordid questions. For further details write: Mc Mike c/o MRR.

ATTENTION CARPET-MUNCHERS AND SWORD- SWALLOWERS

We are currently working on a QUEER theme issue of Maximum to be released in July '92. We would like to explore & document the current presence of queers in the punk rock scene. There has been an obvious punk rock influence on the queer rights movement, from fashion to the growing number of zines, as well as politics and the DIY ethic. There has also been crossover of mainstream queer culture into the punk scene as well. We are soliciting articles, news items, interviews with bands and individuals addressing queer topics, and the like. We're not expecting scene reports dealing with your own queer scene; considering the state of hate crimes, intolerance, and prejudice in government (as well as punk rock in general), we don't need to be depressed any further. However, any and all contributions are welcomed. We would like to see worldwide participation if possible, as all too often these things are way too SF-NY centered. Lesbian, gay, bisexual & transgendered people are all encouraged! So send all letters, hate mail, etc. to MRR QUEER STUFF, PO Box 460760, San Francisco, CA 94146-0760. April 30, 1992 deadline! Lily & Matt

P.S. I am working on an article that will hopefully prove that queers are everywhere in the punk scene. I would like to put together a long list of individuals who will voluntarily out themselves in these pages. Any leads on any visible punk homos would be greatly appreciated! Address these items in care of Matt W. Smith, at the magazine.

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MAXIMUM ROCKNROLL RADIO

Mike Gill
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Kenny Kaos
Alisa Schulman
Last Will
Michelle Haunold
Radley Hirsch
Barry Lazarus
Jon Von

CFMU Hamilton, Ont 93.3FM Mon 11:59 PM
CHRY No. York, Ont 105.5FM Fri 1AM
CKMS Waterloo, Ont 94.5FM call station
KALX Berkeley, CA 90.7FM Weds midnight
KCPR San Luis Obispo, CA 91.3FM Thurs 5PM
KSCL Shreveport, LA 91.3FM Weds 10PM
KUNH Albuquerque, NM 89.9FM Weds 10PM
KZUM Lincoln, NE 89.3FM Weds midnight
WCNI New London, CT 91.1FM Sat midnight
WEFT Champaign, IL 90.1FM Sat 6PM
WGHR Marietta, GA 102.5FM Tues 9PM
WYRE Waukesha, WI 103.9FM Fri 8PM & Sun 9PM
WZRD Chicago, IL 88.3FM Sun 3:30PM
Radio Pomme Louviers, France 91.6FM Sat 5PM
A Slot Helmond, Holland call station
Canal Sud Toulouse, France 92.6FM Mon 6PM
Radio Dio Saint-Etienne, France 89.6FM Sun 7PM

RADIO STATIONS: MRR Radio shows are available for stations only. Requests for info should be on station letterhead. Contact us at the address on the next page.

MAXIMUMROCKNROLL MAXIMUMROCKNROLL MAXIMUMROCKNROLL

SUBSCRIPTIONS:

- *U.S.:* available from U.S. address below. Copies are $2.50 each/ 6 issues sub for $15.00. Calif residents, it's $16.25.
- *Canada:* available from U.S. address at bottom of page. Copies are $2.75 each/ 6 issues sub for $16.50 (US dollars).
- *Mexico:* available from U.S. address at bottom of page. Copies are $2.75 each/ 6 issues sub for $16.50.
- *U.K.:* available from MRR/ PO Box 59/ London N22/ England. Copies are £2.50 each/ 6 issue sub for £10.00. Write this address for European distribution too.
- *Europe:* available from U.K. address above. Copies are $4.50 each/ 6 issue sub for $24.
- *Australia, Asia, Africa:* available from U.S. address below. Copies are $6.25 each/ 6 issue sub for $37.50 (US dollars).
- *South America:* available from U.S. address below. Copies are $3.50 each/ 6 issue sub for $21.00.

BACK ISSUES AVAILABLE: Back issues #37, 43-52, 55-64 are $1.50 each ppd in U.S. ($1.65 in Calif), $2 Canada, $2.75 So America, $4.25 Asia & Australia (all from MRR/US). Same issues are £1.50 for U.K. and $2.50 for Europe (from MRR/UK). Back issues 66-100 (pts 1&2) are: $2.50 US, $2.75 Canada, $2.50 Mexico, $5.50 Asia/ Australia, $3.00 So America. Back issues 101-105 are as stated above in sub info. UK office only has issues 90-present. For earlier issues to UK & Europe, write MRR/US, cost is $5 per issue.

DEADLINES FOR NEXT ISSUE:
Scene Reports: continuously, with photos!
Interviews: continuously, with photos!
Ad Reservations: backlog--write or call now!
Ad Copy In: 1st of month--absolutely no later!!

AD SIZES AND RATES:
1/6 page: (2 1/2" x 5") $25
1/3 page: (2 1/2" x 10") $40
1/3 page: (5" x 5") $50
1/2 page: (7 1/2" x 5") $100, 2 or more items!

CLASSIFIEDS: 40 words cost $2/60 words max for $3. No racist, sexist or fascist material. Send typed if possible. Cash only!!!

COVER: Blame Jennifer! Or if you insist, the layout folks: Lali, Tim, and Suzanne.

SELL MRR AT GIGS: Within U.S., we'll sell them to you at $1.50 each ppd, cash up front. Must order 5 or more of the same issue. Need business address to UPS to.

STORES: If you have problems getting MRR from your distributors, try contacting Mordam Records at (415) 243-8230.

Please send all records, letters, articles, photos, interviews, ads, etc., to:

NEW ADDRESS ↘ NEW ADDRESS ↙
MAXIMUMROCKNROLL
PO BOX 460760
SAN FRANCISCO, CA 94146-0760
(415)648-3561

TOP 10

For what it's worth, here's some of the MRR crew's current Top 10 lists. Please send us your records (2 copies of vinyl, if possible--one for review and one for airplay), CD-only release, but no tapes yet).

SUZANNE BARTCHY

- Darby & Kerin of Ben Is Dead-zine
- MISERY/SDS-split LP
- Profane Existence-zine
- WARNING-Protest...And Still They Die?-EP
- SINS OF FLESH-Know Your Enemy-EP
- SLEEP-Volume One-LP
- SEVEN YEAR BITCH-Lorna-EP
- SOFAHEAD-Acres of Geese-LP
- V/A-Stereonucleosis Comes To Your House-EP
- REAL COOL KILLERS-Hate Yourselves-EP

CHRIS DODGE

- ASSUCK-Anticapital-LP
- BASTARD-Wind Of Pain-12"
- CROCODILE SKINK-EP
- HARMONY AS ONE-White Darkness-12"
- PUNGENT STENCH-Been Caught Buttering-CD
- SDS/MISERY-split LP
- SINS OF THE FLESH-Know Your Enemy-EP
- V/A-Overthrow Comp-LP
- V/A-Weird Tales Of Madness Vil 1-CD
- Edward Abbey-Beyond The Wall-book

LALI DONOVAN

- DOA-Talk Minus Action=0-LP
- V/A-Slam Brigade Haifischbar-LP
- RADON-EP
- BLACK FLAG-Live '84-LP
- WOODENHORSE-EP
- SUCKERPUNCH-10"
- BAD RELIGION-Atomic Garden-45
- IRON PROSTATE-Bring Me The Head...45
- ASSUCK-Anticapital-LP
- V/A-Dope Guns 'n Fucking Vol 7-EP

KARIN GEMBUS

- HAMMERHEAD-EP
- Finster-zine
- LANK-live
- V/A-Stereonucleosis-EP
- CALAMITY JANE-LP
- VULTURE CULTURE-Feelings-EP
- RUINATION-live
- TUMOR CIRCUS-Meathook-EP
- GUNK-No Light-EP
- V/A-Lever-EP

WALTER GLASER

- V/A - Dope, Guns, and Fucking In The Street, Vol 7 -EP
- BLACK FLAG-Live 84-LP
- MOTORVIRUS-Trippin' Corpes/My Brain-45
- DISPOSABLE HEROES OF HIPHOPRISY-all and live
- MONKEYWRENCH-EP
- LOUDSPEAKER-Supernatural"CD
- COWS-45
- SIR MIX A LOT- One Time's Got No Case-12"
- SILVERFISH-With Scrambled Eggs-EP
- V/A-Lever-EP

MICHELLE HAUNOLD

- MULE-Uncle Fuck-EP/COSMIC PSYCHOS-Dead Roo-EP
- NERVEBEATS-Carjackin'-EP
- BAD RELIGION-Atomic Garden-45
- SUPERSUCKERS-Like A Big...-EP
- IRON PROSTATE-Bring Me The Head....45
- GUNK-No Light-EP
- DEAD LIES-Shirker's Playtime-12"
- RAMONAS-Misdirected-45
- BUTTOCKS-Law & Order-LP
- REAL COOL KILLERS-Hate Yourselves-LP

MICK KRASH

- GALLEONS LAP-tape
- RUINATIONF-tape
- UNDERDOG-Demos-LP
- GUNK-EP
- V/A-LEVER-EP
- MECCA NORMAL-Orange-EP
- RESSORECTION-EP
- DRIFT AGAIN-EP
- V/A-BAG OF JAKES-EP
- V/A-HORIZON HARDCORE-EP

MIKE LAVELLA

- SUPERSUCKERS-Like A Big Fuckin' Train-EP
- V/A-ESTRUS HALF RACK-CD
- CYNICS-Right Here With You-45
- GORILLA-Gone-45
- STUMP WIZARDS-Out Of Pressure-45
- SEVEN YEAR BITCH-EP
- SUBMACHINE-Mindless Device-EP
- FASTBACKS-Run No More-45
- COWS-45 / THE BLOWHARDS-Duh-LP
- Hate # 7 comic

TIMOJHEN MARK

- BUTTOCKS-Law & Disorder-LP
- DOLPHINS-Enro Hell-EP
- SLEEP-Volume One-LP
- PUBLIC DESCENT-Communion-EP
- VULTURE CULTURE-Feelings-EP
- WARNING-Protest And...Still They Die-EP
- SUMACHINE-Mindless Device-EP
- SOFAHEAD-Acres Of Geese-LP
- GORIES-singles club/JUST SAY NO-Tricks-EP
- V/A-Another Damned comp-EP & LP

THE BREAKEVEN POINT CREW

- NIRVANA-Nevermind-LP
- NO MEANS NO-0+2=1
- SOUNDGARDEN-last LP
- SCREECHING WEASEL-My Brain Hurts-LP
- ZERO BOYS-Make It Stop-LP
- HEROIN-2nd EP
- BRICKHOUSE-EP
- GROUNDWORK/SUSPENDED ANIMATION-split EP
- DWARVES-Thank Heaven For Little Girls-LP
- LIFETIME-EP

SMELLY MUSTAFA

- 7 YEAR BITCH-EP
- DUH-Blowhard-LP
- SLEEP-LP
- PENETRATOR-Beyond Your World-LP
- UNDERDOG-Demos-EP
- CLAW HAMMER-Ramwhale-LP
- DOA-Talk Minus Action=0-LP
- BLACK FLAG-Live '84-LP
- BASTARD-Wind Of Pain-12"
- CRIME-Hot Wire My Heart-45

BRUCE ROEHRS

- THOSE UNKNOWN-The 4 Of Us-EP
- SUPERSUCKERS-Like A Big Fuckin' Train-EP
- SUBMACHINE-Mindless Device-EP
- CEREBROS EXPRIMIDOS-Ritual-EP
- STUMPWIZARDs-Out Of Pressure-EP
- MULE-Uncle Fuck-EP
- BLACK FLAG-Live '84-LP
- BAD RELIGION-Atomic Garden-45
- V/A-Demolition Scare-EP
- DOA-Talk Minus Action=0-LP

JON VON

- RAMONAS-Misdirected-EP
- SUPERSUCKERS-Big Fuckin' Train-EP
- REAL COOL KILLERS-Hate Yourselves-LP
- SWINGIN' TEENS-Fire In My Head/Hey Brother-45
- Cynics-Right Here With You/Learn To Lose-45
- IRON PROSTATE-Jerry Garcia/Volunteers-45
- GUTTERSNIPES(UK)-Kids Don't Care-song
- GUTTERSNIPES(AUSTR)-It's Over-EP
- SEVEN YEAR BITCH-Lorna-EP
- Deadlines-Shirkers Playtime-12"

TIM YOHANNAN

- IRON PROSTATE- Bring Me The Head...Jerry Garcia
- BENITSUBAKI-Time Is On We Side-EP
- VINDICTIVES-Basket Case-EP/7 YEAR BITCH-EP
- STUMP WIZARDS-Out Of Pressure/SIM-Eiaautenää
- SUPERSUCKERS-Big Fuckin'Train/EBS-Cosmetic Society
- BUTTOCKS-Law & Order-LP/GG Allin & The Murder Junkies-EP
- CRIME-Hot Wire My Heart-45/JACKNIFE-Flat Top Fucker-EP
- GENOA-What A Wonderful Life! Ha!-EP/SUBMACHINE-EP
- WARHEAD-Cry Of Truth-EP/V/A-American Headaches-LP
- BAD RELIGION-Atomic Garden/HEADCOATS-Girl From 62

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Febuary

21 Fri: Sleep, Capitalist Casualties, Plutocrasy, Discrepency, 9ine 7even bix

22 Sat: Econochrist, Grimple, Rancid (X-OPIV), Spitboy

23 Sun: Jawbox, Shudder to Think, SamIam, Captain Crunch, FYP, Drenched in Yak (Finnland)

28 Fri: Filth, The Dread (Concord), Paxton Quigly, George Hated, Grimace, The Aborted

924 Gilman appologises for the incompleteness of this list. Call 510/525-9926 for upcoming shows.

March

13 Fri: NoFX, Tribe 8, Jughead's Revenge, Log Wagon.

All shows all ages no drugs/ no alcohol. Shows cost $5 or $6 w/ $2 membership. Call 510/525-9926 for latest info.

924 Gilman needs your support. If you have ever been to Gilman, come back today! If you have never beento Gilman, make the next show your first. Remember, Membership Meetings every Sat. at 5PM. All Welcome!

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DOG PLASMA-5 band compilation 7" $3.00

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Antischism/Subvert	Thinning the Herd	LP	5.45	USA	Mind Conti
Antiseen	Southern Hostility	LP	5.85	USA	Rave
Bad Religion	Atomic Garden	7"	3.25	USA	Sympathy
Big Mouth/ Face Of Decl	Big Mouth/Face Of Decline	7"EP	2.60	USA	Fetish
Busters	Couch Potato	Cass.	6.70	Germany	Moon
Christ On A Crutch	Crime Pays When Pigs Die	CD	8.70	USA	New Red /
Christ On A Crutch	Crime Pays When Pigs Die	LP, Ca	6.60	USA	New Red /
Crime	Hot Wire My Heart	7"	2.60	USA	Spirit
Danbert Nobacon	Why Are We Still In Ireland	7"	3.40	UK	Rugger Bu
Disposable None	2+2=none	7"	1.50	USA	Danny's
EBS	Cosmetic Society	7"EP	3.25	USA	One Arm
Finger	Finger	7"	2.90	USA	Moist
God Bullies	War On Everybody	LP	6.50	USA	Am Rep
Gravel	Gravel	7"	2.90	USA	Jade Tree
Green Day	Kerplunk	LP, ca	6.30	USA	Lookout
Green Day	Kerplunk	CD	8.80	USA	Lookout
Helios Creed	Lactating Purple	LP	6.50	USA	Am Rep
Is This Bob	Sally	7"	1.95	USA	Plumb
Jones Very	Trains Of Thought	7"	2.90	USA	Jade Tree
Knowun	Knowun	7"EP	2.60	USA	Blowfish
Krayons	When All Else Fails	7"EP	2.60	USA	Lunch Book
Let's Go Bowling	Music To Bowl By	cass.	6.70	USA	Moon
Let's Go Bowling	Music To Bowl By	CD	9.30	USA	Moon
No Comply/Freshly Sque	No Comply/Freshly Squeeze	7"	3.60	Australia	Swan
No Use For A Name	Incognito	LP	6.60	USA	New Red /
Pink Lincolns	Headache	LP	6.30	USA	Empty
Scofflaws	Scofflaws	cass.	6.70	USA	Moon
Scofflaws	Scofflaws	CD	9.30	USA	Moon
Sins Of The Flesh	Know Your Enemy	7"EP	3.25	USA	Des. Alt.
Sub Society	Relaxin	7"EP	2.30	USA	Vinyl C
Tar	Jackson	CD	10.75	USA	Am Rep
Tar	Jackson	LP	6.50	USA	Am Rep
Thatcher On Acid	Flannel	7"	2.15	UK	Rugger
Thee Headcoats	Hatred, Ridicule, Contempt	7"	3.25	UK	Sympat
Third Leg	Third Leg	7"EP	2.60	USA	none
TSS	TSS	cass.	4.55	USA	Warped
Tumor Circus	Meathook Up My Rectum	7"	2.30	USA	Alt. Ten
V/A	Fuck EMI	LP	4.90	UK	none
V/A	Lever	7"EP	2.45	USA	Simple I
V/A	Please Stop	7"EP	1.95	USA	Unite &
Wat Tyler	Appetite For Axd	10"EP	5.85	UK	Rugger
Golpe Justo	Golpe Justo	7"EP	2.60	Puerto R	Comput

Artist	Title	size	Price	Country	Weight	LABEL
Anything That Moves	#3	print	4.70	USA	4 oz.	
Birth	#6	print/7	3.60	USA	6 oz.	
Crash Update	Dec. '91	print	0.90	USA	1 oz.	Crash I
Film Threat Video Guide	#4	print	2.85	USA	6 oz.	
Frighten The Horses	#7	print	2.90	USA	6 oz.	More
Ho	#3	print	0.90	USA	3 oz.	
Infinite Onion	#6	print	0.60	USA	2 oz.	
Life Is A Joke	#7	print	1.00	USA	1 oz.	
Unfit	#2	print	0.30	USA	2 oz.	disaste
Nonesuch	#1	print	0.40	Ireland	1 oz.	
Speed Kills	#1	print	1.20	USA	3 oz.	
Who Cares	#3	print	0.90	USA	3 oz.	

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	USA	Can Mex	West Hemis	Europe	Asia/ Africa	Pac Rim	Surface
initial charge 1 LP	1.05	3.50	3.66	5.85	7.40	7.53	6.55
initial charge 1 7"	1.05	1.05	1.81	2.35	2.85	2.93	6.55
each additional LP	0.22	0.65	1.50	2.65	3.65	3.70	1.05

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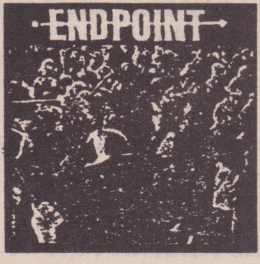

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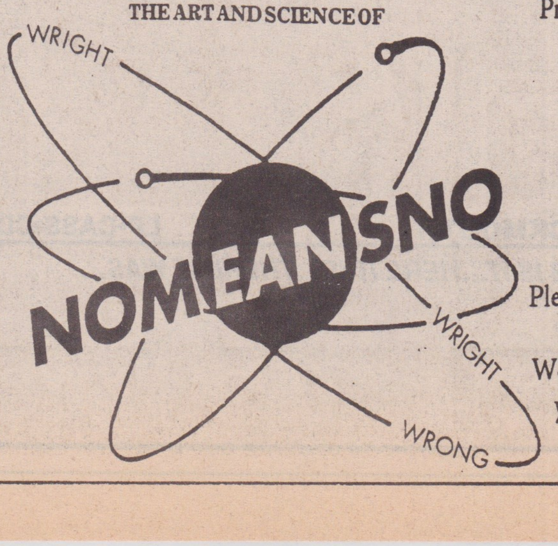

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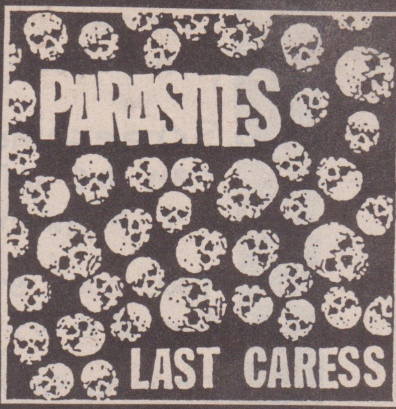
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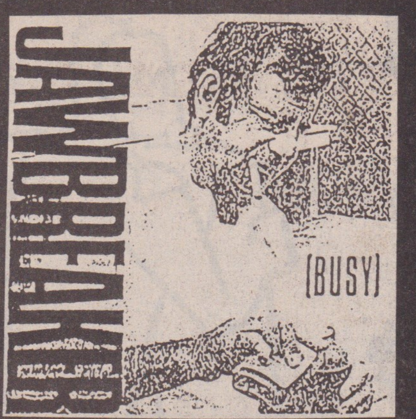
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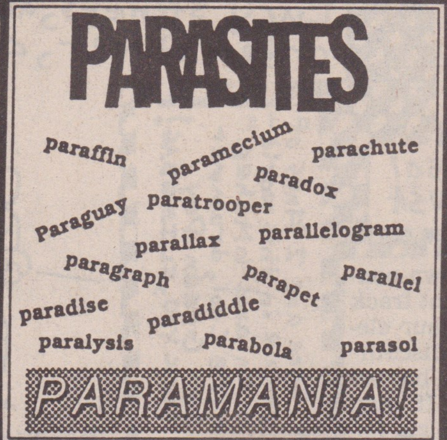
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Thanks Kent!

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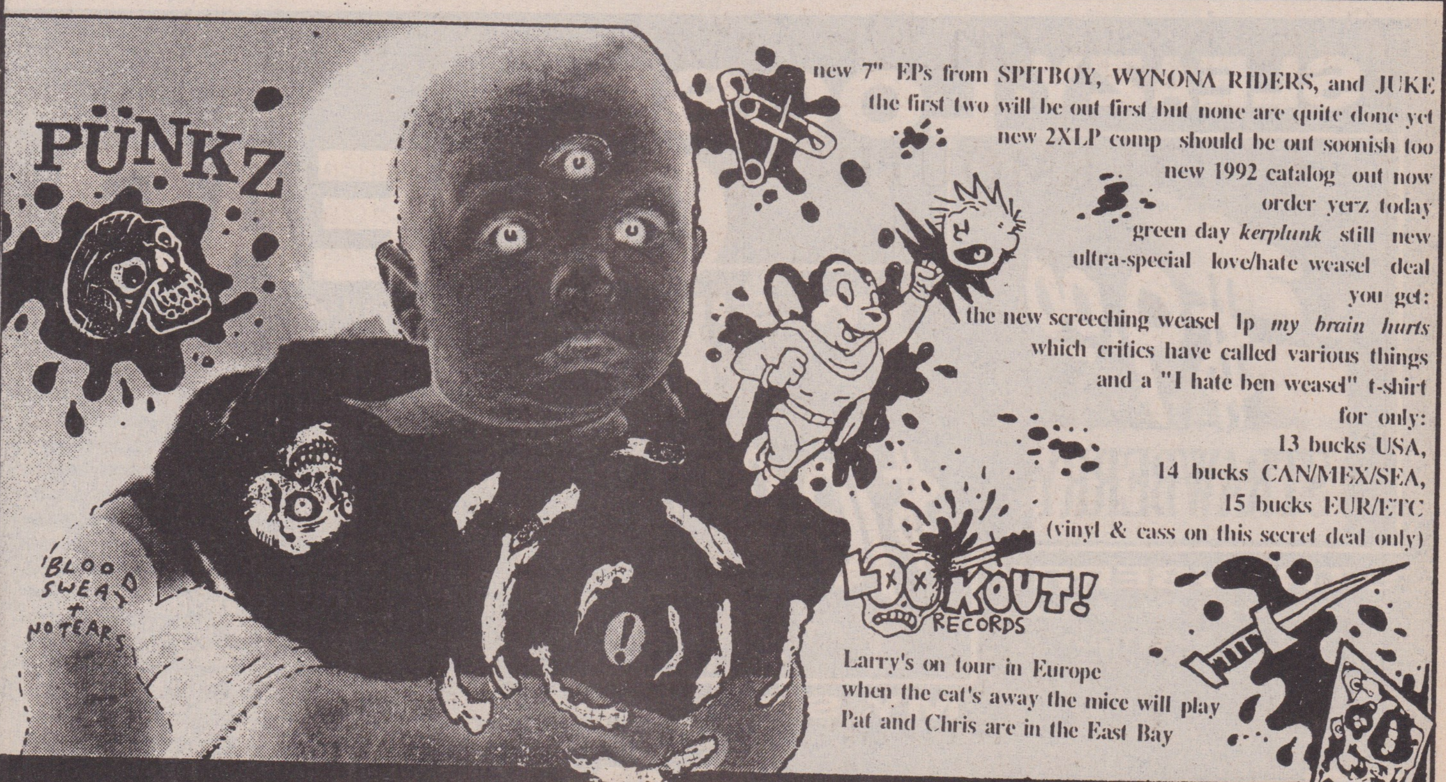

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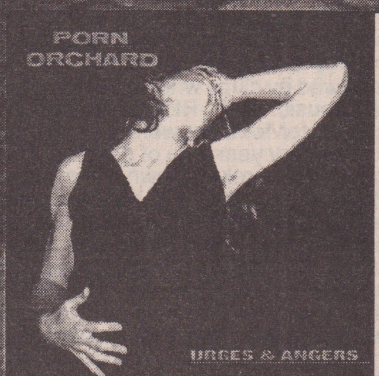
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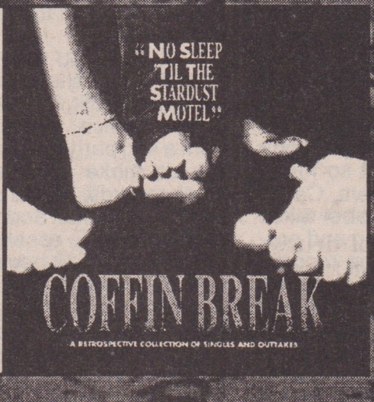
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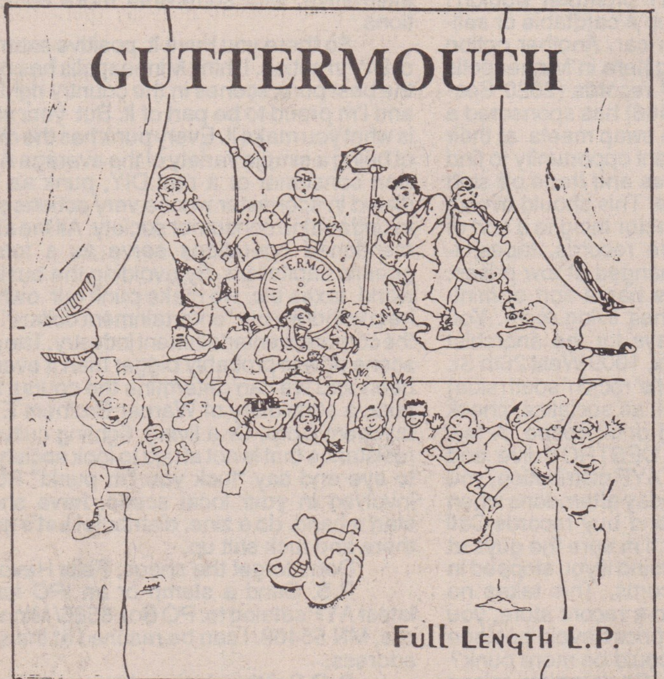
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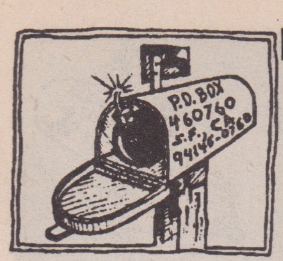


A

Hey fellow bobos,

Ben Weasel's article on the business of punk is the best thing I've read in MRR in years. I've been an avid reader since issue #9, but like most of my friends use MRR more as a guide for ordering records and perusing opinions in letters and columns than a source of in depth articles. I hope more people take up the challenge and write such artictles. Without a doubt mainstream big business labels and business practices are creeping into punk, and we have a clear obligation to stop it. I've been involved in the scene from several angles for several years as singer for DESTROY!, founder and shitworker of AYF distribution, and writer for *Profane Existence*. I'd like to offer a few comments as Ben suggested on the business side of punk.

First off there is another way a record label can get paid for their records that is to enter into an exclusive distribution agreement with a distributor. Ever wonder how Skene and Nemesis records can put out so many 7"s? Simple, they don't pay for them, Cargo and Twin Cities Imports do. The label takes care of signing the bands, recording and promotion. The distributor pays for the records and gets a cut which it distributes to stores while the label gets some records to sell and give the bands. This seems to have worked out well for Nemesis and Skene, but brings up the question of DIY versus total control. Under such an agreement the label might not-be able to have much control over the end pricing of their records, labelling etc. and it brings up the whole idea of being a subsidiary of a bigger company which might go belly up or get bought out by the majors leaving poor Skene or Nemesis under contract.

On the subject of distribution the field is narrowing among bigger distributors. TCI and Cargo seem to be pretty reputable in paying up and getting the records to stores in the Midwest. Avoid at all costs Important and Caroline. These distributors care nothing about punk except as a tool to line their pockets. If you are a small label they will dick you around eternally. Everyone I've talked to has similar stories. They will kiss your ass to get a hot release, sell it and pocket the money. Unless you've got another ten hot records coming out that they want you will never get paid. This can kill a label since they need to get paid for the last record to put out the next one. I think projects like Mordam are admirable and do a good job of getting punk into a lot of stores, especially chain stores and malls. However, it's time to start looking for and building wholesale distribution alternatives to companies like Important. Profane Existence has moved into wholesale and people like Revolver USA seem to be doing a good job as well. If more of these DIY wholesale distributors start up and grow, share information on stores and so on we can take on the bigger distributors while retaining our punk ideals. Another aspect of distribution is retail. Since I bought my first $1.75 Crass ep from Ratcage in 1983, I've been a diehard "mail order punk." But as Ben points out most people don't have the time or enthusiasm to spend all their free time writing letters, trading tapes and records etc. I help run AYF distribution which is a non-profit DIY distribution service, affiliated with the Minneapolis chapter of the Anarchist Youth Federation. We carry around a hundred record and fanzines, mostly anarchist or political in orientation. We put out a monthly catalog, available for one stamp, and hardly advertise. We get a lot of free plugs from zines, especially those we help distribute. Bands, labels and zines usually send us a sample copy of what they have with prices (this sample usually gets reviewed in *Profane Existence*) and we take 10-20 of whatever we think we can sell. We usually work on 90 day consignment and usually pay on time. We get a lot of help from Profane Existence wholesale and try every scam in the book to save on postage, packaging material etc. This allows us to keep our overhead very low, all labor is donated and the whole thing fits in a walk-in closet in our house. Our 20% mark-up is applied to all items, and all the proceeds go either back into the distribution or into paying printing and postage costs for the AYF. We also donate some of our proceeds to projects such as *Love & Rage*, or the Ottawa youth lib gathering etc.

I give you this lengthy outline of our operations to show how easy it can be for to run a non-profit, DIY, socially conscious distribution service. We started with $35 dollars from a keg party and have gone on from there. We do make mistakes, lost orders, out of stock records, bands paid late, but we do our best to be honest and stick to our ideals while running what is essentially a small business. Basically we do it because we love this music and the politics behind it and want to make it available to as many people as possible. Other distributors like By-Product, Profane Existence are also doing a good job in a similar vein. As I stated above most punks don't do a whole lot of mail order record shopping. One way to get around this is to sell records at shows. I would encourage more people to do this, it is a great alternative to the high prices in stores and eliminates the sales tax you pay when you buy at a store. Finding a club which will co-operate is a problem but I don't see why any DIY promoter wouldn't mind someone setting up a cardtable or selling off the hood of their car. Another option which we've been doing here in Minneapolis is the swap meet. THD records (2020 Seabury Ave/ Mpls, MN 55406) has sponsored a series of buy, sell, trade swap meets at their house. This is an excellent opportunity to find rare records at low prices and trade off stuff you don't want anymore. This should evolve more from a record collector thing to a sort of punk flea market where records, tapes, t-shirts, etc. can be exchanged at low prices. Also, Profane Existence has a sort of mini-record shop set up in their living room. You can go there on Sundays for the anarchist coffee house (noon to six, 1009 West 26th St. in the heart of Minneapolis' rockin' south side} and buy records, as well as socialize, check out the zine library and drink coffee. A few blocks away is where DESTROY live and practice & also home of AYF distribution, you can drop in here on Sunday afternoons when we do our distribution and buy records.Call me first (612) 871-0140. I'm sure the guys at THD or Skene wouldn't mind if you stopped in their places to buy records. This takes no more work than going to a record store, you get better stuff at lower prices avoid postage and sales taxes. What could be more punk?

Now on to shows, Ben's article raises some important points. My band DESTROY! toured with OI POLLOI and NUNCA MAS and it was a financial disaster. OI POLLOI had borrowed money to fly over and wound up only making half of it back. DESTROY and NUNCA MAS made no money the entire tour and wound up in debt. My advice to bands is to stick to DIY promoters or people you've been recommended by other touring bands. The clubs will almost always try to screw smaller punk bands. The world of DIY promoting can be hectic, but I'd still rather lose money and know someone tried than get screwed by clubs who don't give a fuck about the music. BAD RELIGION and ALL's requests for food showers and shit are ridiculous. Every year tons of great bands tour this country in broken down vans, sleeping on floors or in their ride, eating peanut butter sandwiches and drinking goat piss beer, playing basements and barns and making a pittance. Why? Because they love punk. Bands should look at tours like vacations that (in theory) pay for themselves. If you break even and had a good time it's a success. If you bring home some money, great, you've earned it. I advise any touring band to bring lots of t-shirts and records, that's the only way you'll make any money anyway. Now, for DIY venues. All the best shows I've seen lately have been in basements and living rooms. Ben's band played in a friend of mine's living room. Born Against and Rorshach played the best punk show all summer in Profane Existence's living room. THD records have shows about once a month in their basement, etc. In every case the door price is low, or a hat is passed, and all the money goes to the bands. These shows have more "atmosphere" then you can ever find in a club since it's more like a party then a concert production, a real feeling of community and solidarity. Usually there will be food and kegs too, which is something you won't find in a club as part of the door price. The Fang Gang house in Madison runs a similar operation. I urge anyone with a the space to do the same. Anyone in Minneapolis reading this who has a bigger basement (like the one on 3rd Ave where us and the OBSCENE played) should get in touch so we can do bigger shows. Warehouse shows are another alternative, with somewhat more complications.

So there you have it, positive examples of DIY in action. I think Minneapolis has one of the best punk scenes in the country right now and I'm proud to be part of it. But your scene is what you make it. Every punk has the choice of being a simple variety of the average American consumer or a real DIY, punk as fuck, dialed in scenester whose very actions serve to undermine consumer society. All the above mentioned operations serve as a form of guerilla capitalism. By avoiding the business world, taxes etc. we make punk our own and help withdraw our "entertainment dollars" from the corporate entertainment industry. The punk scene now is probably bigger than it ever has been and we can determine the course it will take, a subsidiary of Warner Brothers Entertainment Corp. Or a living, fighting culture of resistance that is not afraid to look society eye to eye and say "fuck you I'm punk!" So get involved in your local scene, have shows, start a band, do a zine, distribute! Let's go out there and fuck shit up.

Don't forget the chaos, Felix Havoc

P.S. Send a stamp or an IRC for the latest AYF catalog to: PO Box 8585/ Minneapolis, MN 55408. I can be reached at the same address.

P. P.S. Tthe skinhead guy who wrote in issue 104 is obviously a dickhead, and I'm sure tons of people will respond to him. He does point out though, the lack of difference between most nazi skinheads and SHARP "anti-racist" skinheads. I know several skins in Anti-Racist Action who are very dedicated in fighting against discrimination in all its forms. However, most of the SHARP skins I've met around the country are ignorant, nationalist, sexist, homophobic redneck pieces of shit. These morons have nothing to do with punk. Punk and skin should seperate once and for all, if unity in the scene means uniting with a bunch boneheads then fuck unity. Let's work together to create a scene free of these dickheads.

MRR Readers:

Many of America's most prominent dissident intellectuals have turned their attention to the ways in which the American media, which is ostensibly a "free press" in that it isn't subject to government censorship, still functions as a propaganda machine promoting a pro-corporate, pro-government view of the world. One of the best works in this vein is William Domhoff's *Inventing Reality: The Political Economy of the Mass Media*. Edward Herman and Noam Chomsky, of course, have also written extensively about how this "Free Press" uses the professed values of liberalism and free speech to choke off actual debate. Ben Weasel's attack on Jello Biafra in the letters column of #104 offers a good example of how liberal myths are used to bully opponents and support unquestioning acceptance of the status quo.

He ridicules Biafra for questioning the journalistic integrity of *Newsweek*, which is of course seen by radicals as a pillar of the corporate propaganda industry. Like the rest of the mass media, *Newsweek* never questions the underlying mythology of the American State; that democracy and capitalism represent the highest form of human society, and that the United States represents the most highly developed example of this perfect society. The economic policies of other nations are judged on the basis of how closely they resemble our own, and their political leadership is judged ostensibly on the basis of their loyalty to American-style democratic ideals, but actually on the basis of their willingness to obey American dictates. The needs of the American economy call for much of the population of the Third World to be reduced to the status of virtual slave labor, set to work exporting their national resources for the benefit of American consumers, with an American-trained military elite kept on hand to keep any rebellious slaves in line. Obviously such societies will fail to maintain a democratic form of government; when they do so, the American media can be relied upon to explain the failure in terms of the "moderate" center being caught between "hardline extremists" of the right and left, conveniently ignoring the fact that the right-wing extremists have generally been supported by the US government. It's not that the media is totally and uncritically supportive of the government in the way that the old Soviet press was; it's that their criticism is always phrased in terms of an unfortunate US failure, in some particular instance, to acheive its goal, which is always to promote democracy. The suggestion that the government is not really interested in promoting democracy, that the imperialist structure of the US economy commits its ruling classes to promoting fascism in the Third World while bringing it ever closer here at home; such ideas are never allowed to be fully developed, and are at most only briefly quoted, when the press desires to label the quotee as a "hardline leftist".

I suspect that this is the sort of bias Jello was complaining about, but Ben responds that *Newsweek* is actually biased toward the Left, because it often tends to support relatively "liberal" views on ridiculous non-issues like flagburning, pornography, and violent kiddie cartoons. Other issues he mentions, like abortion and gay rights, do affect many people's lives, but even legal abortion and gay rights don't pose any fundamental threat to the power of those who own our country because they inherited it from the people who stole it. The "Left" and "Right" which Weasel and *Newsweek* want to define as the limits of political debate are just the two heads of the capitalist beast, snapping viciously at each other to distract us while it picks our pockets. What he considers "Leftism" is really only liberal reformism, and as Daniel DeLeon (famous punk of the 1890s) said, "Reforming capitalism is like washing the garbage before throwing it away".

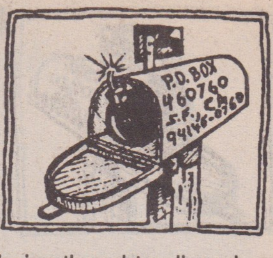
Weasel then engages in a typical defensive maneuver of the Free Press - dragging in a totally irrelevant story about some fundamentalist loonytune who thinks Scooby Doo is Satanic. This has nothing at all to do with the discussion at hand, but the implication is that anyone who would dare to question the holy wisdom of *Newsweek* for any reason must be equally screwed up. Once again, the virtue of the "moderate center" as opposed to evil "extremists" is upheld.

Weasel joins William Buckley and George Bush (not to mention the editors of *Newsweek*) in using the label "PC" as a club to bash progressives. This label is totally meaningless except as an insult, implying that the person being attacked is some totalitarian ideologue who "just wants things their way" (unlike reasonable people, who presumably want things just the way they are now).

He then goes on to defend the right of the poor oppressed Ku Klux Klan to "free speech and assembly". What the fuck do you think Klansmen assemble to do, Ben, have tea and cookies? This is an organization with over a hundred years record of terrorist violence against minorities - if its members gather together, it is reasonable to assume that they are planning to commit violent acts, and it is reasonable to act to prevent them from doing so. If the Klan burns a cross on a black family's lawn, would you uphold that as a "symbolic act of political expression"? Blinded by his dogmatic liberal ideology of "Constitutional rights", Ben ends up prepared to endanger the lives of minorities in the name of "free speech". Thanks a lot, Ben, but if someone uses his free speech to call for the murder of myself and my friends, I'm not gonna wait around to let them strike the first blow if I can help it. I guess that makes me "thought police".

Please note that, as an anarchist, I would never call for the use of police or other State violence against fascist rabble; I'm just defending the right of ordinary people to organize to protect themselves against imminent attack. And of course I realize that there may be people and organizations who express completely repugnant views but don't pose an immediate physical threat, and that in many cases it isn't easy to decide whether the threat is great enough to justify denying the right to free speech - but Ben didn't use any such group as an example, he used the KKK. That's easy.

Ben concludes by nearly shitting his pants at the prospect of Gay & Lesbian Literature classes being added to the required curriculum at public colleges. Students being exposed to views they might not have encountered before - isn't that kinda sorta what education is all about? Here's a sentence from Ben's letter, almost verbatim, with just one word changed: "Is it really "Orwellian" or "Neo-nazi" to accuse people of being thought police when they want to force us into classes to tell us how we should thnk about Shakespeare's plays?" No, it's not - it's just kinda stupid. If you really can't stand to be exposed to certain attitudes, Ben, you're perfectly free not to attend those colleges - if you're so insecure that you doubt your ability to resist being "brainwashed" by hearing a lecture by someone you disagree with, you'd probably be better off exercising that freedom. Education - hell, life, is all about keeping an open mind and constantly questioning one's own views. If "political correctness" is the opposite of open-mindedness, I think you've got a much more severe case of this strange malady than Jello!



Eric Wilson/ 1870 Sacramento #M6/ SF, CA 94109.

P.S. Hopefully this won't be taken by Weasel or anyone else as a personal attack - I just saw his letter as being a good example of certain attitudes and misconceptions that I felt needed to be addressed. Great article in that same issue, Ben.

To Ben Weasel, Tim Yohannan, and Maximum Rock n Roll:

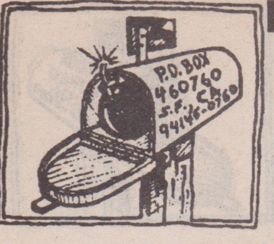
I'd like to respond to Ben Weasel's "The Business of Punk Rock" (MRR 104), as I feel that my position and views were misrepresented in an otherwise useful piece.

When I spoke to Ben on the phone, I felt uncomfortable because he was clearly writing a "dirt" piece, and he called me looking for dirt. Aside from the fact that I have never felt that punk bands are any more or less moral than any other types of artists (though perhaps they ought to be), I didn't have any dirt to give him, and that was obviously a disappointment. Certainly, I hear things, as does anyone, about outrageous demands and behavior, but I don't believe anything about anyone unless I know it from my own experience.

As I stated (and was quoted in the article), I think that if the promoters have a problem, they should let the fans know, not spread rumors to magazine writers for publication. That was why I didn't want to name names, because I am not in the habit of repeating unsubstantiated rumors. I made the reason for my refusal to name names clear in our conversation, but, as it didn't fit the slant the article was intended to have, it was omitted.

Ironically, the one band I did name during our conversation as the most notoriously difficult and unethical people to deal with was Bad Religion, although again, I only "knew" this through hearsay. And Mr Weasel immediately assured me that he, too, had heard these rumors, and that he had spoken with the members of the band, and that the rumors were not true (though this had a somewhat murky playout in the published text). This, I think, demonstrates why I did not want to get into a discussion of insinuations and gossip.

It's unfortunate that my viewpoint was distorted in order to prove a point, as it makes the whole ethical ground of the piece questionable. Although *Ben Is Dead* is not a "punk" (or even a "music") magazine, I do believe that an ethical protocol for magazines, promoters,



and artists in our "scene" is long overdue. It might be better articulated through concrete discussions and activities (for example, promoters making the riders public, more analytic reviews, more confrontational reportage), than through a witch-hunt, however good the intentions.
Mikki Halpin/ *Ben Is Dead*

Dear MRR—

Just need to comment on something way off base in the lead paragraph of Ben Weasel's otherwise impressive and dumfounding "Punk Rock Business" article (MRR #104). Our band (ANGRY SAMOANS) played Gilman St. five, six times over the last coupla years, always played for the standard percentage, 25%, 30% (of the door), whatever

Jesse of Gilman and Greg Turner did get into a big yelling match back at a Samiam/ Green Day/Mummies New Years' Eve gig—pretty funny, two grown adults screaming in public over whether there should be seven or eight on the guest list as opposed to the usual five (the extras being friends of the band who were too broke to pay the $5 door) (they didn't get in—we're no good at pulling off Bad Religion rock star stuff)—this whole brohouha might be what Jesse is thinking of, or is holding a grudge about.

I don't doubt Jesse mighta been called a "dick" by somebody in my band—we yell and fight with everybody, not just ourselves—but it was absolutely not me, and not about money, no way (And the word "dick" isn't even in my vocabulary, I instead use polite terms such as "penishead," "buttface," and "moron' when dealing with those species of no-nothing promoters that fuck with the "cool bands," that we try, insist, or demand on the bills at our gigs, wherever)

See, Ben, this is reaaaaally weak non-factchecking—just a local phone call from someone at MRR to the alleged parties coulda squared away some true version of the imaginary, non-existent incident.

I have no "reputation" to uphold, so who cares—but I hate seeing the facts wrong.

Also, to even imply by innuendo that our band is similar to "moneygrubbing bands" is sooooooo ridiculous—similar to the late, long-suffering DOA, the net bottom line we have to show for some 14 years, 90 thousand records, and hundreds of gigs is several thousand dollars of red ink (mine), thanks to mega-ripoffs from indie distributors/labels like Faulty, Jem/PVC, and (the worst by a mile) Aggressive Rock Productions (Germany)—why the heck do you think we all went to college and got a "real career," if not to subsidize that ridiculous, bottomless pit of a hobby they call "playing music"? Jeez
Mike Saunders/ ex-Fried Abortions rhyhmkeeper/ Hayward, CA

MRR & Readers,

Ben Weasel's "Business of Punk Rock" was not only interesting to read, but also well balanced with its points. JONESTOWN recently finished a 6-week tour with LES THUGS from France. The three tours we'd done previously had been booked by ourselves with two of those three working out fine. A professional booking agency here in Minneapolis offered us the chance to go out on tour with LES THUGS, and several reasons influenced our decision. First off, we were in the process of figuring out how and when we would/could release our first LP, beginning work on the sleeve and poster, etc. as well as working on distributing and releasing the "Mothers Day" 7". Secondly, touring with 7 people from another part of the world sounded extremely interesting and fun (it was!). Lastly, we were curious to see if the tour would be any better organized, promoted or received than the ones we'd booked ourselves.

To conclude, not only did we become good friends with the truly amazing LES THUGS, we were also able to deal properly with all the kinks involved in putting your own record out and having your own little label, however small. The "lastly" part did not turn out as hoped. The tour was not any better organized than any tour we'd done ourselves (cancellations were too many and days off and drives too frequent). There were few all-ages shows and the more we heard about the booking agent's reputation, the more uneasy we were. Well, it didn't take us very long to figure out that we would sooner be booking ourselves. It's always nice to have no one else to blame but yourself. Thanks and adios.
Dan/ Jonestown/ 2541 Nicollet Ave. S./ Minneapolis, MN 55404

Dear MRR and readers,

Read with great interest the issue on punk business. One of the ways I feel the business attitude can be avoided, and also keep prices lower, is for bands/labels/ zines to send their stuff direct to smaller independent distributors and mail order people. The "run from the bedroom", often non profit type of operation done for love and to support the scene rather than make money. In support of this idea I became involved in a distributors list put together jointly by Reaching Out and Warzone. You may remember a letter about this in a past issue of MRR. Unfortunately, due to various reasons, mainly problems keeping the list up to date, lack of finance and time I ended my involvement with the list.

However I've now decided to resurrect the idea but due to lessons learnt from the last try it will be run in a slightly different way. Details follow:

The list will come out every 3 months at the end of March, June, September and December. It will be free, to get a copy just send a SAE/IRC.If you run a distribution/ mail order service and would like to appear on the list then send your latest list/ catalogue. Along with this send £0.50 or $1 U.S. (for the moment at least these will be the only currencies accepted) and any further information you'd like included about your distro .Whether you're non profit, collect money for worthy causes, how you pay for/take stuff in (cash up front, sale or return, trade only) etc.You will get a listing of your name and address, a general description of what you sell and how your distro is run. The money you send will be used to print the lists and send bundles out for distribution. If you wish to be in every issue keep sending your lists, catalogues, information and money before the print date. Hopefully this will keep the list up to date and save people the waste of writing to distros that have closed down. I'm intending to have a print run of at least 1000 to start and zines will also be encouraged to include the list in their pages. If you wish to have extra copies for handing out yourself just send some extra money, stamps (in the UK) or IRC's. The intention is for the list to have two uses, for people who want to write for lists/catalogues and to help bands/labels/zines sell their stuff. The contact address is at the end of this letter.

On to other matters.The whole punk business debate.Surely it's not so much an issue of whether people make money out of a band, label etc. but how they go about it which is important. My feelings are that this was the the overriding message that came out of the articles and interviews on the subject. It seems stupid to argue over minor price differences when the aim should be to build a truly independent, self financing network of labels, distros etc. Tape reviews,or lack of.I know this has been mentioned plenty in the past but one angle seems to have been overlooked. I run a small tape label and to find that you'd decided to stop tape reviews was a real kick in the teeth. One of the main problems I have in selling my releases is getting over the stigma of cassettes being "inferior" or "not as important" as vinyl. By your decision you seem to be, if only unintentionally, condoning this way of thinking. Surely a better idea would have been to review the best of everything you got in, like you do with zines, so that great tape releases (like, ahem, my own) would get a mention. I can understand the problems involved with the volume of stuff you get to review, I just think you could have found a better solution.Issue 104 was one of the best yet and I hope it engourages people to think about what they're doing and where they're going. Thanks for your time.
Pete/ 12 Chestnut Avenue/ Clacton on Sea, Essex.C015 2BG/ UK

Dear MRR,

I rarely respond to letters because frankly I'm sick of what I read. I've listened to the same old stale arguments for 12 years—face it children. Nothing in punk rock is ever going to change. Instead of complaining about the "scene", start your own new one. Begin a new rebellion based on revised ideas and fashion. Hell, in 20 years or so, you can pull your creepers out of the closet and give them to your kids.

Anyway this will be the month I respond to things I've read—

We will begin with Ben Weasel. Yo, Benny I have to give your credit! I started reading your feature on making money off punk rock and at first I became angry at your lack of facts (you admitted it wasn't well researched) but I actually liked your views. I would like to add a few things though. Instead of dragging Bad Religion through the mud, I think there are better targets of discussion.

1.) Henry Rollins
2.) The Butthole Surfers
3.) Glen Danzig
4.) Suicidal Tendencies

Anyway, thanks Ben. I think you brought to light a few things that needed to be said. Next is my response to Andrew Solano's letter (issue 104). While one of my fellow Maximum RnR compatriots responded quite nicely, I would like to add a few points. Several factors contribute to make people like him exist.

1.) I blame Andrew's parents. Whether or not we ever want to admit it, our parents shape many of our opinions later in life. They obviously didn't teach him intelligence and the importance of critical reasoning when dealing with those who are different.

Andrew— you are a flagpole smoking fascist. Real Americans see the beauty of our pluralistic society and don't have to result to petty macho posturing in order to make a point clearly.

Assuming you know who your father is, you're probably a perfect misogynistic (spelling) clone of him. I'm hoping your parents aren't ignorant trash like yourself because your opinions are unenlightened at best.

2.) I blame a society that applauds ethnic pluralism with one hand and slaps the face of those who are different with the other. Since time began, we've hated the same groups of people— be it ethnic, sexual or cultural, the scapegoats have never changed. We have made some progress, but the fact that microcephalics like you still exist is a painful reminder of how small our progress has really been. People of your generation will eventually inherit this country, and I shudder at the thought of what the future holds.

3.) I blame the race baiting politics of the past two administrations who have institutionalized sexism and racism in the public forum. People like David Duke and you Andrew Solano were created by a system gone awry.

4.) I finally blame you the most, Andrew Solano. When you look around your (extremely small) world and see nothing but cunts, faggots, niggers, and flagburners, maybe it is *you* who has a serious problem.

Andrew, people like you have every right to spew your tripe *but* your rights end when you threaten bodily injury to those groups who don't conform to your perspective.

Here's one for your benefit Andy, I can sound just like you: Picture the new world order...All racist, woman hating zenophobic assholes like yourself will be forcibly sterilized so you can't pass your pathetic genes into the next generation and eventually you'll go the way of previous Neanderthal, to an evolutionary dead end.

The process is eugenics and the Nazis of previous generations believed in it. Signed, Mouse

Dear MRR and touring bands and booking agents,

Your old pal Jim here from the RATS OF UNUSUAL SIZE and we just completed another bang up tour of our home away from home, the Mid West. Many thanx to Joel Rash in Flint, MI for booking Fallout Shelter and our old pal Ken from 12 x 12 in Dayton, OH.

Now to the main point of my letter. Never before in my whole life have I been screwed as bad as I was this time around, so touring bands beware of the following assholes: 1. Ft. Wayne, IN., Don Williams canceled us the day before our tour and didn't pay a guarantee, forcing me to eat a day's van rental for lack of prior notice. He didn't give me an explanation and didn't seem to care. I heard he had booked another band and just dumped us. 2. Muncie, IN., Sean O'Neil promised us a show at a local university without obtaining proper clearance from the university. As a result we again got canceled while on tour. Furthermore, rather than having the balls to tell us he wasn't going to pay us on the phone, he made us drive all the way to his house wasting both time and gas money. His phone number is (317) 286-7494 if you want to tell him what a scumbag he is. 3. Last but not least! Scott Miller in Detroit, MI called me two weeks before tour and lowered our guarantee 50%, fine okay, but then he called me the day of our show and tried to feed me some half baked story about the club being angry at him because of a COP SHOOT COP show.

When I called the club to protest they said they had stopped doing shows with him several weeks back. Again no guarantee from old Scotty. Well that's punk rock.

You know there's no way bands at our level are going to get a piece of paper that's going to guarantee we'll get paid. Everything's based on good faith. I love playing to folks out in the Midwest, but because of the hundreds of dollars we lost because of the irresponsibility of 3 guys who are too spoiled and too stupid to care about doing the right thing it will be awhile before we can go out again. You know we squandered our meager savings to rent a van, buy gas and food to drive 13-15 hours to play shows. We did our part. Hey guys, grow up! You really fucked us.

Well let me just close by saying truckloads of sloppy thanx to all those groovy folks who came to all our shows this time out and bought our records and shirts, if not for you we'd still be stuck in Indianapolis eating day old pizza. Bless ya all. Love, Jim.

c/o Toxic Shock Recording/ 596 Broadway/ Suite 204/ NYC, NY 10012

P.S. We sold out Ratzilla, our first LP. Thanx to everyone that bought one.

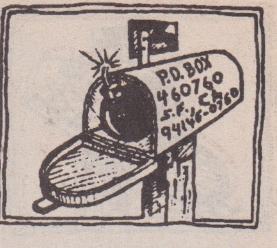
Dear MRR,

I just wanna fuckin' say that I think MRR is the greatest. Down here in Trona there's like nothing around besides the fuckin' TV to tell punx about what's goin' on in the world and if it weren't for my subscription I'd have to rely on my mom's Readers' Digest for "alternative media." Unfortunately, Trona being as small as it is, not much gets reported about our small but struggling scene and it's really too bad because shits-a-happenin'. Our two HC bands SLUG FUCK and LIZARD POPSICKLE have been doin' gigs in the area DIY for three years now and nobody outside of the Death Valley/Mojave area seems to know about them. This is partly because they refuse to tour beyond San Bernardino, despite my trying to talk sense into singer Mike's (from Lizard Popsicle) head. Both bands seem to have the same attitude though. They want to work with the punk community of eastern California and promote the scene here. This is cool I guess but I think it would help if people in LA and the Bay Area knew we like existed, you know, like it ain't all just cowboys and snakes out here in the desert. (By the way anybody from Bishop want to correspond).

In addition to getting an almost monthly gig down at the Vet's Hall here in Trona and at the church hall in Ballarat, us punx down here in Trona have been doing political shit too. We snuck into the fascist naval weapons station (bunch of desert getting polluted by weapons testing) and staged a sit-in. Since the station is pretty big and mostly filled with empty space we didn't see anybody and nobody saw us so no pigs came along and busted us. It wasn't exactly as confrontational as maybe we would've liked but the spirit of us just being there really meant something. It was like "we don't care for your fucking laws, for your fencing off of the earth for your deathbreeding schemes" it was really awesome. I guess there's a lot more to protest in the city, as you would know, but down here we do what we can.

Just one more thing, if you get a chance check out LIZARD POPSICKLE's 7" "Like a Rolling Rock" it's punk as fuck. Just had to say that. Maybe now they'll get some recognition! Anyway keep writin' and I'll keep readin'.

Ronnie Pus/ PO Box 9756/ Trona, California 91307



Dear MRR and Readers,

If one selects any random issue of MRR and turns to the Letters or the Columns, one will inevitably find alot of angry people who are frustrated with punk and its ideals. This topic becomes an intellectual "pit" so to speak. People take sides, they attack and degrade the perspectives of other individuals, they tell others what punk is "supposed" to be, or they merely sigh and proclaim that punk is dead. A reader in issue 103 suggested that MRR was the glue of what we know as Punk. He continued to say that if MRR disbanded then so would Punk Rock. Well, there is some substantial truth to this pessimistic doctrine. The author of the letter, a Kent McClard, also says, "Kids are coming into a world where punk rock is already defined and regimented..." Again, a valid point. Yet I refuse to let myself starve in a hole dug by my own hands, something I see many people doing.

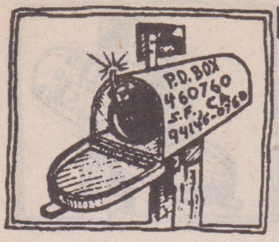
I always attempt to be objective, for this reason I rarely take sides; I can usually empathize with where all aspects concerned are coming from. I have felt, at times, extremely frustrated with this world of so called "punk rock". It seems as though punks "have to" listen to only one kind of music, they "have to" dress a certain way, and as far as social behavior goes punks, "have to" conform to a certain phylum of activities so they can be "cool". By this I'm referring to all of the cliques people have made within the alternative scene; punks, skaters, death rockers, skins, mods, straight edge.

About a year ago I went to a Skinny Puppy show with a friend of mine. When we first arrived there we noticed a pack of skinheads roaming up and down the line to get in. Unfortunately, my friend and I were at the end of the line. When the skins reached my position they stopped and looked me up and down. A squat, muscle-bound individual whom I presumed to be the leader approached me and asked me a two-word question: "White power?"

I immediately responded, "no", but made the mistake of looking away as I did so. The fucker responded by slamming me in the face with his fist. His friends, seeing their "fuhrer" make the first move jumped in with vicious enthusiasm. I wasn't hurt badly because they swarmed off in a matter of seconds, probably because they were afraid of security, (the incident took place right in front of the theater).

For me the incident confirmed how regimented this alternative scene has become. If you don't belong to a specific caste and adhere to the rules of that clique, then you're not cool and people have the right to beat you up.

Yes, at times I too would tend to say punk is dead. But one has to look at the broader picture before they jump to such a hasty conclusion. The truth is that Punk Rock is a human creation, therefore, it cannot exist outside of the realm of human behavior. The whole world is composed of catagories and regiments. Our scientific system depends on the labeling and categorization of everything. Does this mean punk has to be the same way? Well, idealistically, no it doesn't, but things rarely turn out the way they are designed to (government systems being a perfect example). Yet this doesn't mean that we can't try. Perfection will never be obtainable, but this doesn't negate the fact that when people try new growth is made. Of course there's always going to be groups of people that disagree with other groups of poeple. That's human



nature.

For me, however, I will always view punk rock as a vehicle for creativity and information that attempts to exist outside of conventional, mainstream society. The key word in that sentence is "attempts" yet I don't use this in a negative way. To totally avoid the system is impossible; we exist within it and like it or not there are certain gears in the machine which we all help turn. Hypocrisy is another human trait which is unavoidable and for this reason I don't get worked up about vegetarians that wear leather, Gulf war protestors that drive cars, or Anti-Capitalist bands that charge admission at their shows. Hey, we all have to live as well. I believe it's much more commendable to at least try to create and inform than to give in completely to the system and let a social machine dictate your living patterns.

As far as MRR goes, I believe we as punks have a great outlet here for us. MRR not only serves as a source of information but generates ideas, gives underground bands and labels a place to advertise, and allows people like me to express my opinions. I don't necessarily believe it holds the realm of subculture together, but it's a peoples' magazine as opposed to a corporate magazine. This type of publishing is extremely rare in our society, and I'm extremely thankful for everything this magazine contributes. MRR typifies punk because it serves a community of people world-wide and allows punks to use it for exposing their bands or their ideas. Of course not everyone sees punk this way. For some people punk means beating up others who don't assimilate identical beliefs. For some, punk is a social circle where they can dress cool, go to hip bars and fuck a lot of chicks. Still others view punk as a place to play music, get exposure, and make money. The list goes on; some punks just use the subculture to rebel against their parents and shock their teachers, still others like punk just because they like the music and want something to do on weekends. For me punk is the power of expression (not to quote BLAST!). Yes I love the music, yes I fully dig mohawks and chains, and sure a lot of punks are really cool people. But the bottom line is that punk is a great place for people to create, and to try to make a fucking difference. A crucial point however is that all of the above "reasons" form the subculture of punk. There is no right way for punks to be because punk means something different for everybody. All people are different and punks are no exception. To each his own I say, people can do whatever they want as long as they don't invade me.

So, there's a little philosophy on punk. For now I'll just say that I love it and that I will continue to make it a part of my life regardless of whether or not the masses consider it "dead".

Benjahmin Vierling/ 19429 Scotts Flat Rd/
Nevada City, CA 95959

Re Tim Brick's letter in MRR 103:

Hey Tim, lighten up! Get a clue! Get a life! I'm not going to bother arguing your straightedge theories, and you can think what you like about legalization. But your retrograde, fascist views on AIDS and abortion are way out of line.

First off, buddy, check your statistics. Very very few American families have "20 kids," as you claim. The simple fact is, though, that the more children you have, the less taxes you have to pay due to exemptions and deductions. And quality birth control is NOT available to everyone in this country. Most of the condoms distributed at your local inner-city high schools will break or leak during sex. And most of the kids that wind up being pregnant at 16 don't have the $500 for an abortion. It's not a matter of being a "baby factory" as you so generously put it... it's a question of getting the right information and the right birth control, and that's not an option for everyone.

Next, AIDS IS NOT A GAY DISEASE. AIDS IS NOT A JUNKIE DISEASE. You are just as much at risk as anyone else if you don't use a condom and practice safe sex. If you don't know what that means, then ask a doctor. But being heterosexual and straightedge does not protect you. Secondly, the implication that gays are promiscuous is a lie; there are plenty of gay and lesbian relationships that last a lot longer than you would think. Like twenty years. And thirdly, your saying that you "despise the act of homosexuality" but have nothing against homosexuals is bullshit. You're homophobic, and you know it. It's time you did something about it.

As far as abortion goes, FUCK OFF. You're not a woman. You have no right to tell any woman what she can or can't do with her body. No one has any proof exactly when life begins; if you think that it's at the moment of conception then fine. But for those who don't agree, or for those who already have too many expenses and can't afford a child, or even for those who just don't want to bring another life into the world, abortion is an option and should be a legal one always. If you don't like it, too fucking bad. You're not the one who has to decide whether to die in labor or not.

This letter is about as coherent as I could make it considering how pissed off your narrow minded ideas made me. As a woman in this society people like you make me feel threatened, so don't go telling me that it's too bad if i don't agree with you. My life depends on not agreeing with you, and making sure that others reject your ideas just as much as I do. And if you'd care to write back, go right ahead. It's your right under the constitution. This is America, remember?...And by the way, learn to spell. Kathryn Shaw, POB 639, Sharon, CT 06069

Dear MRR and Lawrence,

I read "Larry's" column in MRR #104, and I think that he's so full of shit that if he says one more thing to back up his weird, capitalistic viewpoints, he'll explode.

Larry doesn't seem to know why 7"ers are more punk. It's because they are one of the most inexpensive products that the punk can produce or purchase. The most inexpensive products can be cassettes, but, you're taking a risk with sound quality (sometimes, on tape, it's hard to tell if something is done intentionally or if it's an accident).

I can see Anarchy Ann or Punker Joe cashing in their beer cans so that they may acquire a cheap 7", because it's inexpensive enough to fit into their Punk-Rock budget!

Before Larry convinces all of you readers to trash your record players, you might want to try an experiment. Although DATs and CDs may sound great to some, it's in my opinion that digital recordings just can't quite capture distortion they way analog can. To prove my point, try listening to something as common as "Louie Louie", by the Kingsmen, using both mediums (not at the same time!) and decide for yourself.

If Larry really believes what he says about DATs and CDs, then why doesn't Lookout become the first on the block to stop catering to the "Bourgeois Consumers" and just stop pressing vinyl altogether? Years ago, I thought that Lookout was attacking the ideals of the "Bourgeois Consumers" when they published an ad in this very zine stating that there would be no records going out of print and no color vinyl being pressed.

I can see only one reason for your ideals changing and that's because of money.

Larry, do you remember what D.I.Y. means? I don't think so, because you say, "there are other things in life I like to do besides putting together records." That's why CD's are so "nice". In most cases, the packaging is taken care of by the manufacturer! Maybe that's why "artwork and printing for covers and inserts can get into the $3,000-$4,000 range." If you did it yourself, maybe you'd save yourself some money and reduce prices.

But, I doubt if you want to go to that much "trouble"! You now have the money for convenience and now you'll sell out any of your ideals for the sake of convenience.

Lookout Records is not like it used to be. It has developed like some twisted episode of the Twilight Zone where irony is the key to changing, and contradiction is the ultimate result.

Larry, when it's time for you to explode, please clean up your own mess, and then quietly go away!

Thanks for reading, Terry Hamster, PO Box 2141, Chino Valley, AZ 86323.

P.S. Since I've asked Larry to inform his readers and he hasn't: Larry had written me and said that the "major distributors and chain stores that are demanding U.P.C. codes (MRR#102), is in reality, Mordam. Why won't he tell his readers this right from the beginning?

Dear Mr. Solana,

I read and thoroughly enjoyed your letter to MRR in the January issue, on the importance of being a God-fearing, working class white patriotic punk. When recent events conspired to face me with a conundrum, I thought, "What better person to go to for advice than that nigh- omnipotent font of Aryan wisdom that is Andrew Salerno?" I address this matter to you publicly because I know of others in my plight that would benefit from your advice.

To proceed: last Saturday whilst meandering through the streets of Denver in my Mustang (a good American car), I chanced to pick up this fellow- actually he as much as jumped into my vehicle- and right away started talking about his anus! Seemed he has a powerful irritation thereabouts that couldn't be explained, given recourse to conventional symptoms (constipation, hemorrhoids, etc.). Now, I'm a pretty amiable patriotic American, so when he asked if I could inspect his nether cavity, I acquiesced (that means I said 'ok', Mr. Solenno) readily.

So, I'm feeling around in there, still tooling down the avenue, and I grab a hold of this bolt of cloth. As I disengage it from his bowels (like some adventurous presdigitator)— well, darned if it isn't an American flag! Seems the poor fellow had no idea how it got in there, wedged, but he was nonetheless visibly relieved and he bid me good day.

Now, Mr. Solerna, the query I put to you is this: as a patriotic American, what is my duty regarding the flag- let me be direct- the flag encrusted with human stool? To fly it from my porch would be a mockery of this grand nation, but you yourself admonish MRR readers to "kill flag burners." Can you find it in your heart, Mr. Solamo, to give me permission to burn this one flag, this flag that has been in this fellow's rectum?

I put this query to you in particular, Mr. Serola, because of your courageous and well-researched opinions on this issue, and also because this fellow - the guy with the flag-well, he's your dad. Sincerely,

Carol O'Houlihann/ Box jj-12/ Cal Arts/ 24700 Mcbean Parkway/ Valencia, CA 91355.

P.S. Is your little brother doing all right in school?

Dear MRR,

This pertains to the hackneyed hack-journalist review of Rancid Vat's new blockbuster single: "It's My Fate/ Slowride".

...Now we understand the necessity of your pandering to a juvenile infantile, anal retentive, illiterate, illegitimate class of snot-nosed underachievers...yet the attempt by the obviously inept G.E.D. flunkout reviewer was pathetic by even your standards (whatever those may be).

Quoting said review: "All I know is that "this band has been around forever and they've played like three shows"...

As far as having been around forever...well actually we've only been around since 1981..And three shows?!...In which city? There have been too many shows to remember how many, but thankfully there weren't more than three in your pottery making, bead-stringing capital of Western civilization!!

Feel grateful that we even noticed...XXX luv on ya'

Rancid Vat/ PO Box 42376/ Portland, OR 97242

Dear Suzanne Bartchy

I just wanted to clarify something for you regarding your review of the APROCTOUS/PLUTOCRACY split flexi. Unfortunately you misread the thank-you list of APROCTOUS. If you re-read the line "All at Whirling Dervish for the fabulous support, huge budget, and all the chicks...blow me while I'm takin' a shit". Hopefully you'll see it is just a sarcastic jab at the low budget approach of the label and the "blow me..." part is directed at Whirling Dervish Records, not the (non-existent) "chicks". Your quote was taken out of context.

I asked the band what they thought about this and while Alvin Buttless (who wrote the credits) is too old and jaded to give a fuck, that is not the case with Pete Drozd. APROCTOUS is his first band, he is quite happy with the flexi and was looking forward to seeing a review in MRR. He feels you unfairly labeled him sexist and is quite irate about the fact the actual recording was ignored in your review. Just thought I'd let you know... maybe next time you will look twice before giving a band an undeserved sexist tag.

Although the affairs of other bands don't usually concern me your review disturbed me because of its complete single-mindedness. Something that bothers me is the overemphasized role sex (the act and the product) plays in developing definitions of what constitutes sexism. I think if APROCTOUS used words like "eat shit" instead of "blow me" you may not have taken it as a sexist reference. Your attempts to identify and police all forms of possible sexism is fruitless and can only succeed in helping to trivialize the feminists' movement into nothing more than a sexist witch-hunt.

Aaron Muentz POB 5068 Pleasanton, Ca. 94566

Aaron Muentz,

Thanks for writing in to clarify that the thanks list was meant to be a sarcastic jab at Whirling Dervish (whoever that may be) Records. I would sincerely apoligize for taking the quote out of context had it not been for this:. 1) It was definitely not made clear that it was a slag. The record looked very well done, not low budget looking as you described. The line I quoted to have not understood (but did not label as sexist) was not exactly a standout of sarcasm amongst other listings such as "thanks to so and so...send me a copy of your zine, bitch". Thankfully, your clarification answered my confusion as to why your thanks list had this attitude.

However, your seemingly sincere, well-intentioned clarification generally falls apart after the second part of your letter.

On one hand you argue that the band is making fun of that attitude, and then you turn around and defend it. Using your case scenario, "and all the chicks...eat shit while I'm takin a shit" would have not made me question what was being said, is that it? You're very concerned that I'm trying to identify possible sexism, yet you say the band is making fun of a label that does have that attitude. Doesn't that mean APROCTOUS is trying to identify sexism? Does that mean they are trivializing the so-called "feminist movement"? If I'm not supposed to question that attitude, why is it worth defending when APROCTOUS does?

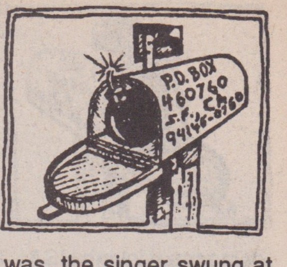
By the way, the APROCTOUS side of the flexi was great. Musically, they're deep throated, intense, grindcore, my favorite kind of music. Just because I love the music doesn't mean I won't question certain attitudes. And questioning something is hardly a sexist witch hunt. If it is, then APROCTOUS, according to you, are just as guilty. Nah, I don't buy it, Aaron. Sincerely,

Suzanne.

Dear Max. RR, Kurt Reder, Todd H., anyone else,

It's me, John Stabb again saying "Oh, woe is me...not!" I wrote a letter a couple issues back hoping to explain a few things about an unfortunate incident that happened in San Antonio, TX. when my band (no longer) Stabb had a run in with a band called Aspirin Feast. I thought it might be helpful to let people know , but two intelligent readers have taken it to be a 'crybaby/slagging their friends letter'. I'm not about to get into a debate with anyone over it. After answering these dudes, that's it. It would be silly to even discuss it any longer. Kurt and Todd, it's fine and dandy for you to talk about how cool the people in Aspirin Feast were, but you weren't threatened by them over money. Basically, you have no right to even be judging me for a situation you had absolutely no involvement in. As for calling the police, it was the only intelligent decision to make at the time. If this band was being ripped off it would've been reasonable to come up to one of us and discuss the situation. Instead, we get threatened. I have no need or desire to be threatened. when you, your band, and the clubowner feel that damage is coming down, it's time to do something. There was no reasoning with their Jr. Manson singer, so our drummer tried to talk to another member, the bassist. While he was, the singer swung at him for no reason. Would getting into a fight physically with them have been cool? I don't think so. It looked like we were being ganged up upon by two bands, Aspirin Feast and Whipped. Again, you weren't in the middle of any of this, so how would you know? Our drummer paid them out of our guarantee to avoid any violence towards us or our gear. Call it somewhat of a kind of extortion pay, if you will. I'm sure to this day the clubowner was grateful his club didn't get trashed by this singer. His band really made no attempt to make me think otherwise. Funny, how I'm criticized on the same page as Ian MacKaye. I feel I'm in good company. when musicians don't live up to other's expectations, you're called either rockstar or asshole. If anyone still dislikes me for being honest, then that's your problem. I've got more constructive and healthier things to do with my time, like survive.

John Stabb, My Own Private Idaho



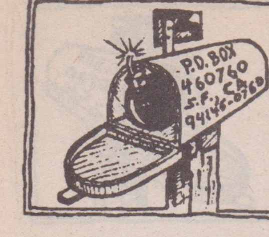
Dear MRR readers,

A short reaction on Suzanne's comment on P.J.'s letter in MRR 103. I think she totally misses the point P.J.'s making and at the same time discredits the WHOLE left, by claiming that we should reevaluate our stance that we took toward Mr. Hussein. Well except for some diehard Nazi's and Stalinists I haven't heard anyone on the left voicing outright support for Saddam.

Our (I participate in the International Socialist Group here) stance was: No troops in the Gulf and no boycott against Iraq, because both the war and the boycot might end up having "little" side effects on the population in that area, in fact it had: 150.000 dead Iraqi soldiers, plus a similar amount civilians, death toll rising each and every day because the Wild West didn't mind bombing hospitals, water reservoirs, electricity stations and the like. As revolutionary marxists we 'tend' to support the working class and the oppressed internationally, so that's why I care a little bit more about their well being than about some damned imperialist economic interest.

In our country we, with our point of view, were seen as very radical and people translated our anti-boycott stance as a pro-Saddam stance which is bullshit. We never supported anything he did, not even conditionally, but we did defend the people,of Iraq who had nothing to gain from US intervention, nobody gained from it except for the ruling class.

Of course, Saddam is a crude dictator, he kills, he tortures, etc. Is he a madman ? No, he's not. There have been economical and political motives to invade Kuwait and he had reason to believe the USA wouldn't interfere. Saddam Hussein is not crazy and he's not a new Hitler. If we are to doubt his sanity, then please continue with the leaders of the following countries: Chili, Peru, Brazil, Argentinia, Cambodia, SaudiArabia, Morocco, Algeria, Tunesia, Syria, Iran, Burma, The Koreas, Vietnam, China, Indonesia, etc and please do not forget Western Europe and the USA who don't bother to invest money largescale in these countries, who actively support local



ruling classes in their struggle against the working class. And please do not forget that *the only country that ever threw atom bombs* was the peace and democracy loving USA. They bombed innocent Japanese people who by then already lost the war, just for the hell of it, just for the test...

So, please, if you want to help the oppressed people and want to analyse insanities, please start, as you yourself cautiously suggest, in your own country. You'll find out that torture and death are just rational policies for a ruling class which is forced to compete in global economic (military) competition. Reevaluating the policy of the left is necessary but to put that without a context, without any feeling of proportion is dangerous, and in the end only benefits the reaction.

It's not consciousness that determines being, but social being that determines consciousness'; those are Karl Marx's words and they present the opposite view of the widespread belief that, in order to change the world, you must first change yourself. To me that's like fighting off symptoms and not at all close to curing the sickness. I hear people arguing: "maybe I don't solve the problem, but at least I'm not part of it.". This is nonsense, of course you're part of it.

However much you hate the system, you must take part in it, you can't simply walk out and go your own way. You're in it, but there's no need to feel guilty about it.

You can't try to educate people to become better, either, you can't solve things by telling people to be less selfish, to be less caught up in materialism. The capitalist system we live in breeds these negative elements. In order to change the people, you have to change the system. That's my philosophy, see what you can do with, I strongly recommend to read stuff about it, for instance F. Engels *From Utopian Socialism to Scientific Socialism*.. Russia was not socialist or even communist, so don't think about using that as an argument against marxism.

I'll be away until August, so please don't write me or MAN LIFTING BANNER before that time. In case of emergency, you can write to: Burt Eerste van Swindenstraat 142-2/ 1093 GM Amsterdam/ The Netherlands. But he's lame with answering letters. I myself am a little bit behind with answering mail. Those who still wait for a reply, please be patient, I'll try to finish it before I leave. Still Straight. Thanks for your time, Michiel Bakker/ I.B.B.Laan 21-2/ 3582 VD Utrecht/ The Netherlands

P.S. Mr. Tim Brick maybe Straight Edge but he must have been on drugs when he wrote that letter. Fuckhead.

P.P.S. Kent, cheer up, grab a beer.

P.P.P.S. We have a 10" coming out on Crucial Response Records this spring, 100% HC guarantee.

Dear MRR:

I'm still steaming. I went to the Amnesty International Benefit on November 30, 1991 in Worchester, MA. I paid $7 to hear ARISE, KINGPIN, EYE FOR AN EYE and SLAPSHOT play, bands with all the political awareness of a small stone. Four bands I ordinarily wouldn't support, but I held my nose and went anyway because it was for a good cause, I told myself. Surprise, surprise. Only Choke—not the most politically correct person on the planet—had the decency to remind people that they weren't there to wear baseball caps and mosh, but to support prisoners of conscience around the world. Thumbs up to SLAPSHOT.

Unfortunately, the other bands didn't seem to know why they were there. They were more interested in telling the audience when they were playing next or what kind of merchandise they had for sale, like they were at a fashion show.

What was especially ugly was the way the guitar player from KINGPIN pushed and bullied Paul, the bass player from SPOKE, to get off the stage. There are other ways to resolve a disagreement besides fists, dude. It was sadly ironic to see KINGPIN adopt the tactics of those governments they were supposedly there to condemn. Yeah, SPOKE got there late and maybe didn't have the right to play at all, but in the spirit of good will and cooperation—what the benefit was supposed to be about, after all—couldn't they have gotten a chance to play? Hey, KINGPIN: Do you have any clue as to what Amnesty International is all about? You may not know it or even care, but the people in SPOKE are some of the nicest, caring people in what's left of your Massachusetts scene, and it's not like you put your time to good use or anything.

And I'd like to ask the singer from KINGPIN a simple question: Did you really think it was a good idea to tell that "joke" about a guy with a 12" dick? Or to talk about the "girls" in the pit? Wake up, you stupid piece of shit. It's not the Fifteenth Century anymore. You were there to play a benefit, probably for a cause you knew nothing about. Well, the next time you haul your pampered white ass out of the suburbs, get a brain. Read, ask questions and find out about life before you open your mouth. You might not even be idiots, but you and your band do a pretty convincing impersonation.

Anyway, dude, if you had taken half a second to read Amnesty International's 1990 report, you might have run across these cases:

Syria. Three Palestinians held in untried detention since 1985 were reported to have died in custody in 1990. Among them was Ziad Musa Qatnani, whose body was returned to his family in July bearing marks of torture. One of his eyes had been gouged out, he had a broken skull, his nails had been extracted, and there were marks of torture by electricity.

China. Some death sentences given to participants in the 1989 democracy uprisings were officially described as a means of ensuring "order" and "stability" before the Asian Games (kinda like a mini-Olympics) held in Beijing in September 1991.

Saudi Arabia. Salih al-Azza, a writer and journalist, remains a prisoner of conscience. His crime? He is suspected of organizing a protest by women against a ban on female bus drivers. Jack Huissen, an American teacher, was reportedly sentenced in June to 160 lashes with the whip—70 for alcohol consumption, 90 for reasons not disclosed to him. Prior to his release and deportation in August, he received 90 more lashes.

Israel. About 120 Palestinians, including women and children, were shot to death by Israeli forces. Some 25,000 Palestinians were arrested in connection with Palestinian protests in the Israeli Occupied Territories. Thousands were punitively beaten or otherwise tortured or ill-treated.

The list goes on and on. It's sick, but atrocities like this are commonplace today. No, you don't usually hear about this on the mainstream news. They're too busy with media events like the William Kennedy Smith rape case or what Michael Jackson had for breakfast, or hushing up any wrongs committed by our "friends" like Israel or Kuwait or Saudi Arabia.

Fortunately, there is gonna be another Amnesty International benefit, this time at the Student Union, Room 282 South, UCONN, Storrs, CT starting at 7:00 p.m. sharp on February 21, 1991. It's being put on by completely different people, and the bands really do give a shit. Featured bands are BIG MISTAKE, BIMBO SHRINEHEADS, FORKLIFT, DANA IN WONDERLAND, MAUDE and REKCUFREHTOM. It's only $3 for 6 bands. For more information, call Jay at 203-427-4451. See you there.

Charlie K./ PO Box 260805/ Hartford, CT 06126-0805/ 203-456-8874 after 3 your time, 203-566-7061 before 3.

Dear Maximum and it's readers,

George Orwell, who knew better than anyone how our brains can be scrambled and how this was an essential of totalitarian control, explained in *1984* how history was destroyed. Stuff that did not fit in with the prevailing creed was put in a 'memory hole,' which was really an amnesia hole, called a 'memory hole' just to confuse people, fool them into thinking the government was doing the opposite of what it was doing. The 'memory hole' led to an incinerator.

As collective memory, 'history,' like any memory, is faulty and partial. If 5 witnesses report an accident 5 different ways, 50 books about the same thing may hardly agree on anything. When trying to figure out what happened we have to be jurors, weighing the different reports and drawing our own conclusions. Difficult and imperfect as this is, it would be worse if we didn't have these records. It's a lot easier to manipulate us, as Orwell showed, if we don't have them.

All the stories about US cities and states running big deficits and going broke is a good example of manipulation. The stories go like this: The state of X has a deficit of $Z billion; shortages of city funds force closing of hospital; city Y closing 8 schools; state lets go 15,000 employees; job training program cut; no money for homeless shelters; no help from Washington because of huge federal deficit, etc., etc.

We are supposed to believe there's no way the states and cities can get more funds for what they need so the only way to balance the budget is to cut spending. That's the way it "is". No argument. It just is.

Having been born in NYC in 1922, I have memories of the Great Depression of 1929-40. Now, I am not saying that nothing was pretty horrible then, but in the 1930's in NYC during the depression we did have great public schools, the subways were clean and punctual, there were even toilets in every station, garbage was picked up 6 days a week, roads, bridges, streets and parks were well-maintained. I still live in NYC and I don't have to tell you how things were here during the boom years of the 1980's.

So am I an old fart, mouthing the Good Ole Days refrain, or what? Luckily, as we do not yet have an official 'memory hole' system, you don't have to take my word for this. We have abundant records, including a book published by the U.S. Government Printing Office, "U.S. Economic Statistics from Colonial Times to 1957," and with supplements updating it at least to the 1980's. These books are full of details gathered year by year by the Dep't. of Commerce, census takers and other bureaucrats.

There are tables showing how much each government department spent every year and how much the states, cities and other localities, and the feds, collected.

In 1938, for example, total fed revenues were $6.43 billion and total state and local revenues were $11.06 billion (around $59 billion and $100 billion in current dollars). So 69% of all tax and fee revenues in the U.S. were collected by states and localities and 31% by the feds.

In 1957, however, only 37% of total revenues were being collected by states and localities and 63% by the feds. The situation was the opposite of what it had been in 1938. In 1938 the states and localities had twice as much money as Washington. In 1957, Washington had almost twice as much money as the states and localities.

Interestingly, 1938 is typical of every year from the founding of the nation up until WWII with the exception of the Civil War and WWI periods (1861-5, 1917-19). And 1957 is typical of every year since WWII.

That is why in 1938, during the Depression, NYC provided good services, while during almost half a century of increasing national wealth NY and many other cities have decayed.

States and cities broke is an "is" only of the past 50 years and things do not have to be this way. If today, the ratios of expenditures were the same as up to 1941, the states and cities would have at least $600 billion more. Think what that would mean for our inner cities, schools, bridges, street lighting, hospitals, fire protection, garbage collection and all the services that civilization is supposed to provide.

Don't be fooled by the funds the feds send the states and cities. In 1938, 5.5% of local revenues came from Uncle Sam. Today it's about 9%; which represents a transfer of $180 billion, far less than the over $600 billion the states and cities would have under the historic ratio.

The fruits of the big growth of the U.S. economy since 1945 have been creamed off by the feds at the expense of the cities and states. This cream has created the permanent war economy, supporting General Dynamics, General Electric, corrupting Harvard, MIT, Johns Hopkins, etc., providing high living standards to mostly white engineers and retired military men who live in suburbs.

Libraries had enough money in the 1930's. In the 1970's and 80's, they were closing all over NYC, and limiting hours, pleading for funds: "Give $3 to the NY Public Library and Our Rich Uncle Sam will add $1," one ad went. What I want to see is rich libraries and Uncle Sam holding out his hat, begging for dough to build a Trident submarine. "Sam will Add $1."

Why don't all the governors and mayors get together and march on Washington and demand that the fed tax take be halved so that they can raise the money they need to provide life-enhancing services?

Our constitution says that states and localities will take care of everything not specifically assigned, like "defense," to the feds. This has come to mean federal death-dealing (nukes, CIA torturers, rapid deployment and naval strike forces, ALCMs, etc.) at the expense of local life-enhancement, in the name of "national security" because we are only going to fork over so much in taxes and the more the feds take out of our pay, the less we can afford to contribute locally.

Next time you hear about how broke your state or community is and what it can't afford to do, remember we are being had; tell your mayor, governor, local representatives, everybody, we are being robbed by the feds.

Jim "C.O.M." Munves/ 17 Sandhurst Park/ Tunbridge Wells, Kent TN2 3SU/ England

An Urgent Message to the Music Industry:
TAKE THE WARNING LABELS OFF THE RECORDS!

Warning labels make it impossible for millions of us who are under 18 to buy the music we need and love. In many places, *no one* can buy certain records no matter what age they are, because of labels. **Labels aren't required by law.** And a higher law—the First Amendment to the U.S. Constitution—says we've got to get rid of them. **Labels protect nobody.** Labels make artists and record store owners and clerks into targets. Labels encourage cops, preachers, prosecutors, and school board craziesv to attack rock and rap.

The very act of putting labels on records says there's something wrong with our music. That's an outrageous lie. Rock and rap are the only place we hear the truth about the world.

Our music needs to be heard, not labeled. Read our lips: "TAKE THE STICKERS OFF THE RECORDS ! "

Name..Address
1..
2..
3..
4..
5..

VERY IMPORTANT! If you know of any incidents of music censorship in stores, schools, clubs, etc., put the details on the back.

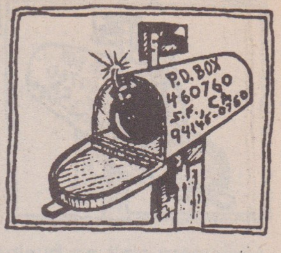
This petition drive is being coordinated by the nationwide Right to Rock Network. Return this petition with one name or five to the address below that's closest to you. Feel free to xerox this as much as you want.

SLAM/ PO Box 341305/ L.A., CA 90034... Coalition/ 201 Wyandotte, Suite 209/Kansas City, MO 64105... Rock Out Censorship/ 320 S Cadiz St/ Jewett, OH 43986... Free Music Coalition/ PO Box 8992/ Newark, DE 19714

Yo Mama!:

Religion is the cause of all suffering, it's also the cause of all pleasure. It made the primitive man think and not fear death so much. It made us look up to the stars, and feel concern for our fellow species as well as others. Christianity did not come first. The earliest religions were animistic, the "paganistic," finally Judaism came along and in the A.D. era, the religions exploded with Islam, Buddhism, and Humanism among others. Christianity was originally one of the more liberal religions. The early church was a socialistic commune, embracing spiritual, mental, physical and sexual needs. After Rome decriminalized marijuana... uh... excuse me... uh...Christianity, it became a social function. In recent years with the rise of the religious right it has become a tool to justify their fascist political opinions and legislating morality, not because they want to save us heathens, but out of their self-righteousness and the general feeling of "If I can't have fun, why should anybody else?" Consider the pro-lifer. If they cared about the unborn baby, wouldn't they offer adoption services or housing and food banks for poor single mothers? They haven't. Not because they are all ruthless breast beaters, but the majority are not only anti-abortion, but anti-contraceptive, which means they are anti-sex. If they ran this country, anybody caught having pre-marital sex would be publically flogged and shot. In marriage, sex would be a 2.2 kids time man on top, get it over with quick affair, with plenty of wife battering and child molesting, not to mention the good ol' fashion bible advocated spanking. Erotic isn't it! Let's face it. Pro-lifers are anti-sex because they don't get any. They are too damn ugly. Every damn one of them is a virgin. So do your country a favor and fuck a pro-lifer. They are depending on you! Is RU-486 the answer to our problems? Or do the pro-lifers need a good wet hot fuck? It's your choice.

Andrew Hall/ 3940 Algonquin Rd #10/ Las Vegas NV, 89119



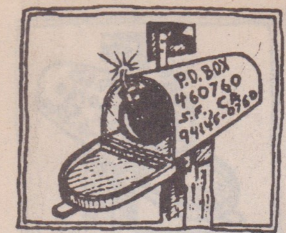
MRR Readers,

Hello, my name is Jack Kahn. There have been several times I've wanted to write a letter to MRR on much more pertinent issues than the one I'm writing about. But perhaps it requires personal involvement to inspire me to write. Actually the folks at MRR may decide that this is inappropriate for the letters section and I would understand that if it were the case.

Some of you may be familiar with some of the projects I've been involved in (more notably *Hippycore*) and I'm not mentioning it as my claim to fame (although fame was hardly attained to my dismay—boo-hoo) although it is the topic of this letter. In my completely biased and subjective opinion (and I think Joel would concur) *Hippycore* tried very hard to be a fanzine/ record label/ distribution/ promoter/ etc... that was not only creative and all that artistic junk but fair and low priced. I'm sure we had our faults and in time I can only hope to improve myself and future projects.

So it's 1992 and *Hippycore* is no longer. I have begun to try and start a new project called *Militant Monster Press.* Finally the crux of this letter! I thought my biggest problem would be getting other people to help me with it but that was not the case what so ever. Steve, LeaAnne, Dave, and Mike have been a great help thus far and I totally appreciate their crucial input. So why do I waste your time here? MONEY! At this time I am owed well over $2000 from "independent distributors etc.." and I have to wonder what the fuck is going on.

In June my basement was flooded and a lot of records and files were destroyed (including the accounts receivable for *Hippycore*) so technically I only know specific examples of people that owe me money... I just don't get it. I don't mean to come across as a cry baby but this has enraged me over the last several months. If you are someone out there that owes me or anyone money and don't plan on paying back or have good intentions but are irresponsible, please don't get involved in



distribution. I guess what bothers me the most is that it may be cool to rip off a big business or steal from your favorite multi death corporation, but in the first place *Hippycore* ain't no business it's two people mainly myself and Joel (who has moved to Minneapolis to annoy the Profane people). This is MY MONEY. It's money I could have spent on food or clothes or whatever the hell I wanted but I chose to invest it in honest independent projects and look at what happened. Yes, I understand that most people lose money and I don't have a problem with that. I have been involved with 15 different releases and know that I'm losing my ass but c'mon over $2000?

If you are out there thinking, "Shit it's been so long maybe he forgot" or "maybe he will be mad so I'm blowing him off" please don't. I won't be mad I just want my money so I can get on to other things. I have a new project completely finished and no money to put it out with. I have exactly $86 in the bank. Please help me out.

I don't mean to sound like some jaded 15 year old who has been "stabbed in the back" but I do feel-like a depressed 23 year old who can't get on with future projects and that does add to a very cynical outlook on "the scene" and what have you. Onward?

J@ck/ Militant Monster/ PO Box 195/ Mesa AZ 85211/ 602-461-8916

Dear MRR and the general public,

This is my thesis statement of the world as a nonracist skinhead. There is too much cruelty in the world. Most of which is spawned by misunderstanding. People don't relate to other people, so people decide to hurt people. Plain and simple.

How many people can you truly say you understand? Probably not many, but is it because you can't understand them or you don't want to?

If you have honestly tried to relate to someone, maybe by talking with them or observing them, and you still can't, then fine. Leave it alone. At least you tried and you can have a clear moral conscience. If you don't want to understand someone for whatever reason, that's okay too, but don't take your frustration of misunderstanding to a physical level.

So many people have become violent towards others that they don't understand. They turn the cliché around,"If you can't join them, beat them!"

If you're not of European decent, is every white kid with a bald head and boots a neo-Nazi, fascist pig. Is there hate in your heart for the skinhead. If your answer is yes, then how? How can you hate someone you don't know anything about? It's quite possible that the skin is a non-racist who dresses the way he does out of comfort and maybe fashion.

If the kid is sporting swastikas all over him and you hate him for it then that is understandable, but even then it is none of your business. If they're not personally hurting you, then why bother them? By hassling someone like a racist skinhead you'll only make their hate grow worse. And if you continue to hassle a skin who happens to be a two-tone you're liable to turn him into a racist hatemonger.

As a person you need to be calm and reasonable. Use your head. If you think racists are so evil and violent prove yourself better. Don't sink to their level. If you go around hurting people, pretty soon someone is going to hurt you. For once think about how someone else feels. You don't like verbal and physical abuse and neither do the people you don't understand. There is too much cruelty in this world. Sincerely,

David A. Lester/ PO Box 681/ Tempe, AZ 85280

Dear MRR,

The Polite Punks alwavs spell things properly and their motto is "break stuff." Some peoole say they're really not punk at all but they don't choose to dignify that with a response. The Polite Punks always recycle their 40 ouncers and sweep up the glass if they break it so that other people won't step in it and cut themselves. The Polite Punks hate society (like all true punks) but if someone who doesn't hate society is around, the Polite Punks will wait until that person leaves the room before they plan an assualt on the government. The Polite Punks use dish towels instead of napkins when they eat their vegan meals to help save the environment. The Polite Punks want MRR to spread their message so that eventually all punks will be polite ones.

The Polite Punks For Responsible Social Chaos

Dear MRR and readers,

Attention anyone who has written to the following: Anti - 95, *Fun With Dad* fanzine or *Necro* fanzine. The mailing address is changed (because I've moved). The new address for either *Fun With Dad* or *Necro* is 1648 W. Hazelhurst/ Ferndale MI 48220. As far as Anti - 95 goes (the old Toledo "anarchist" punk band) forget it because we broke up last year!! Sorry to anyone who sent money or letters and got nothing - try and let me know what happened and we'll see what we can do. *Fun With Dad* is on hiatus, but back issues of #5 "The Best of..." are still available for $1.50 ppd and back issues of *Necro* Volume 1 are still available for $2 ppd. *Necro* volume 2 is out and for the same price as volume one, plus all contributions are encouraged! *Necro* is a horror / punk / goth zine, so if any of that appeals to you, send me shit! *Necro* 2 has interviews with Eleventh Hour from California and Guy Davis of *Baker Street Comics* plus graphics by artists Tim Renner and Bradley K. McDevitt, with poetry, an Addams Family mini-feature, record-film-book reviews and more! Here in Michigan I'm affiliated with an anarchist punk fanzine called *Dehumanization*, who's premiere issue is still under the construction phase so if you've got anything you wanted to send to *Fun With Dad*, send it here but write *Dehumanization* on the envelope.

Again, sorry for any inconvenience and try to get in touch if I've lost touch with you!

Brian Sullivan/ 1648 W. Hazelhurst/ Ferndale MI 48220

Dear MRR,

Thanks for reviewing the new issue of my zine 'Dark Diamonds' in MRR #103. Unfortunately the review didn't mention that it is issue number 3 and 4; and it is 76 pages, not 40, as stated in the review. Also the UK price is 1 pound plus 32 pence in stamps.

Whilst on the subject of zine reviews, could I ask your reviewers to give readers some idea of the contents of the zines listed in the 'more zines' column -e.g. interviews/reviews, poetry/art etc. I appreciate how overworked they are sometimes but I feel this would really help as there is usually no way of knowing by the title alone what these zines are about and could discourage people from sending for them.

Now an appeal for help: sometime ago I sent 10 copies of Dark Diamonds #2 to a French distribution called 'Enjoy Life' run by a guy called Nicolas at 2 Allee Louis XVI, 59600-Maubeuge, France. Despite writing to him several times over the last year or so asking if he has sold the zines and for the 4 pounds he owes me I have so far heard nothing. I don't like dragging this into the pages of MRR or thinking that I might have been ripped off, but I also know several other people he owes either money or merchandise to. So if anyone knows if he has changed his address or has any other info, could they please get in touch? Thanks.

Lastly, I am trying to compile an up-to-date list of independent distributors of zines, vinyl, tapes, etc., so if any distributors out there are reading this please get in touch for further details. Okay, thanks for the space and keep up the good work. Take care,

Andy C. Dark Diamonds zine/ 1 St. John's View/ Boston Spa, Wetherby/ West Yorkshire, LS23 6N2/ England

Hello friends, rebels, etc.

This is Dave of Thrashing Mad Enterprises sending warm holiday greetings to all along with a couple matters of business. First off an address correction. Our latest release, ANIMAL CRACKERS *7 Inch Record* got a nice review in #$102 but the street # was wrong. It's 29 Perry St (not 23).

Next up Brian Grandjean said something in his letter (issue 104) that made me sad. Regarding his criticism of the preceding issue Brian wrote, "...Do any of us young folk really read those foreign scene reports from like Portugal?" This gives me the image that Brian (and many others I'm sure) skip over any article of a 'foreign' subject and have interest only in that which they are already familiar with, familiar because it is in their own backyard. To take such a haste in closing one's mind in regards to the 'alternative' scene is a contradiction in terms.

Although MRR is published in the United States it is concerned with the whole world punk scene. I can sympathize with someone having difficulty understanding something that is 'foreign' to them. But to simply write these things off, to show no interest before you even read further, well I think an adjustment of attitude is in order. For me perhaps the greatest thing in the scene (aside from music) is the communication. It's so exciting to get correspondence and music from places like Ireland to Japan to the Phillipines and so on. So Brian, perhaps if you open your mind a little you willl find something of interest to you and if you continue to open your mind, who knows, it might even get bigger.

Now that that's off my chest I feel much better. Thanx for the space and I encourage all to write. Also bands please send material for future projects. Once again the Animal Crackers ep is $3 (U.S.), $4 (World) from Thrashing Mad/29 Perry St. #1f/NY, NY10014.

Dave "Thrashing Mad" Wilentz

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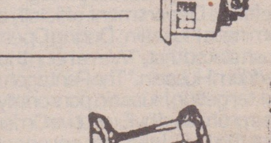

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MRR NEWS
MARCH, 1992

MRR NEWS welcomes your contributions in the way of original articles, newspaper clippings, or hot tip reporting

Gulf War Assassination Attempts

During Operation Desert Storm, the United States mounted a concerted campaign to find and kill Iraqi President Saddam Hussein. The effort failed, but the operation does provide insight into the Bush administration's goals in starting the Gulf War.

By Joel Wing

From the first day of the air war to the last hours of the ground war, the U.S. attempted to assassinate Iraqi President Saddam Hussein. Although President Bush and the Pentagon publicly deny any such plans, the U.S. military mounted a concerted campaign using everything from Stealth Fighters to specially designed bombs to eliminate the Iraqi leader. These efforts point to the real purpose of the Gulf War, to remove Saddam Hussein as a potential regional rival to the United States in the Middle East.

The United States military could legally attempt to assassinate Saddam Hussein during the Gulf War by not targeting him personnaly, but rather his command bunkers where he might be located

On January 17, 1991, the first day of the war against Iraq, the U.S. launched cruise missiles and F-117A Stealth Fighters to destroy every known Iraqi command bunker in the hopes of killing Saddam Hussein. The U.S. was initially optimistic that its plan had worked when Hussein was not seen for the next three days. However, the Iraqi president soon emerged unscathed by the U.S. bombing which forced the Air Force to rethink its plans. What emerged was a 42-day campaign to find and kill Hussein using roving hunter killer teams of American jets. As one U.S. general stated, "We really went after him." At one point, according to an Air Force officer, the U.S. search for the Iraqi president matched those to destroy Iraq's Scud missiles. (*Newsday*, "AF jets tried to kill Saddam officers say," *Sacramento Bee*, 6/23/91; *Time*, "It Wasn't for Lack of Trying," 7/22/91; *U.S. News & World Report*, "The last-gasp effort to get Saddam," 1/20/92)

Throughout this period, President Bush and the Defense Department officially denied their effort to eliminate Hussein. During Operation Desert Storm, Bush stated that, "We're not in the business of targeting Saddam Hussein." The Pentagon said that the U.S. was not targeting Hussein personally since assassination was prohibited by Executive Order. By carefully stating that the U.S. was "not personally," going after him, however, the Bush administration could legally attempt to kill Hussein. (*Time*, 7/22/91)

In early-1976, President Gerald Ford issued Executive Order 11905 which prohibited assassinations by U.S. intelligence agencies. The ban was reiterated by President Carter's Executive Order 12036, signed in 1978. In 1981, President Reagan broadened the scope of the ban on assassinations to include all government agencies and employees through Executive Order 12333. However, in late-1989, newly elected President Bush amended 12333 by adding a new legal interpretation of assassination. The new definition stated, "A decision by the president to employ overt military force . . . would not constitute assassination if U.S. forces were employed against the combatant forces of another nation . . . whose actions pose a threat to the security of the U.S." Therefore, the United States military could legally attempt to assassinate Saddam Hussein during the Gulf War by not targeting him personally, but rather his command bunkers where he might be located. (John Prados, *President's Secret Wars*, 1986, p.349; Bob Woodward, *Veil*, 1987, p.366; Robin Wright, "U.S. redefining its ban on assassinations," *Oakland Tribune*, 10/14/89)

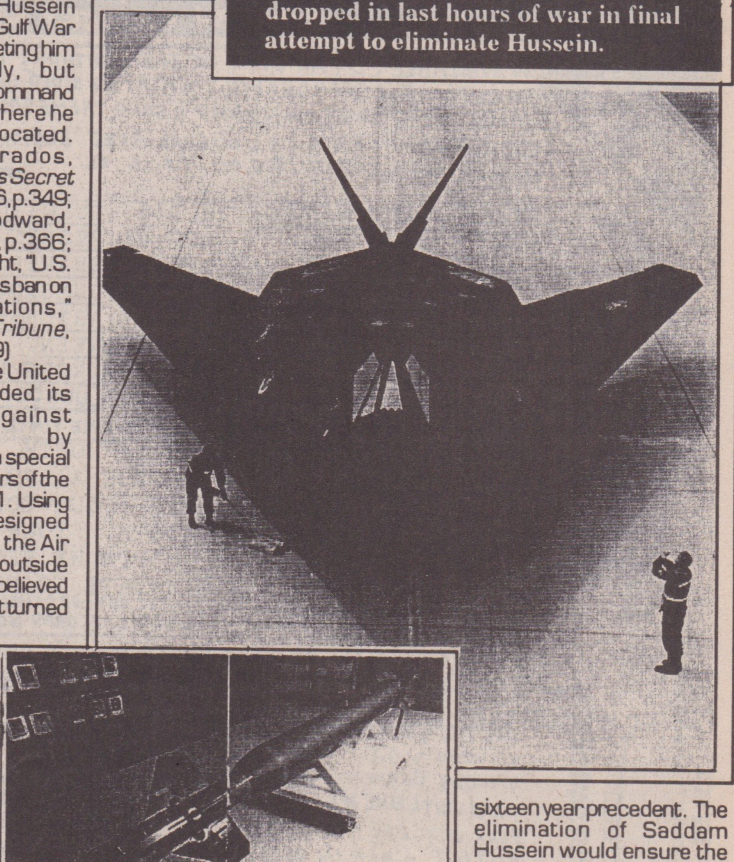
The United States ended its effort against Hussein by launching a special air strike in the last 12 hours of the war on February 27, 1991. Using two 5,000 lb. bombs designed specifically for the task, the Air Force bombed a bunker outside Baghdad where the U.S. believed Hussein was located. As it turned out, the Iraqi president was not there and the war ended with Iraq ousted from Kuwait, but Hussein still alive and in power. (*U.S. News & World Report*, 1/20/92)

Like the on-going U.S. campaign to overthrow President Saddam Hussein, the attempt to assassinate him failed. This effort reveals the true intent of President Bush in launching Operation Desert Storm, the elimination of Saddam Hussein as a regional power. As *Time* magazine stated in the title of an article, it "wasn't for [the] lack of trying" on the part of the U.S. that Saddam Hussein remained alive. (*Time*, 7/22/91) Although Congress and the last three presidents felt that assassination was neither a proper way of conducting nor achieving U.S. foreign policy goals, the Bush administration seems to have decided that assassinating Hussein was worthy of reversing this sixteen year precedent. The elimination of Saddam Hussein would ensure the U.S.'s geopolitical goals in the Persian Gulf and provide the visual victory sought during the war. Today, the U.S. is unsure of either of these goals as Saddam Hussein remains in power in Iraq.

The Means Used

F-117A Stealth Fightesrs: Attacked every known Iraqi command bunker on first day of war.

GBU-28: Special 5,000 lb. bomb dropped in last hours of war in final attempt to eliminate Hussein.



RADIO ARTICLES

WFMU FACES OFF AGAINST LOCAL LYNCH MOB

by Jim Fourniadis

Ask any band, record store, or average radiophile in N.Y.C. and they'll tell you WFMU-FM In East Orange N.J. Is literally the only non-commercial station to offer a decent alternative to the tight-assed radio promotion machine that has sucked up every other station In the vicinity. But now several other stations have mobbed together to exploit a decades old clerical error which threatens to squeeze WFMU out of existence.

The dispute between WSHU and WFMU began in April 1989, when WSHU and WKTW sent a complaint to the FCC urging them to cut WFMU's power almost in half because of recently discovered overlaps between WSHU and WKTW's respective coverage areas and that of WFMU. All three stations have the same frequency (91.1 FM). Not long after, the plaintiffs were joined by WFUV and WNYE.

It's important to remember that WFMU has never operated illegally. It seems that the FCC approved an erroneous independent survey that has been a part of WFMU's license for over 30 years. Hunting for some ammunition, WSHU and her allies hired a team of engineers which found the error and proceeded to petition the FCC. When the error arose, however, the FCC's only response was to request WFMU to file a correction, which they immediately did. It's this application for correction, which WFMU's foes have sought to deny.

The result was years of litigation before the FCC, during which WFMU's 1440-watt station debated 50,000-watt WFUV, 20,000-watt WNYE, 12,500-watt WSHU, and 10,000-watt WKTW over whether WFMU should lose half their power (and 2.2 million listeners) because of a 30-year old discrepancy.

During this time WFMU spent $100,000 a year in legal and engineering fees defending its right to exist, at a time when the station's annual operating budget (comprised entirely of listener contributions) was just $130,000. Meanwhile, three of the four complaining stations were splitting the costly engineering and research fees they had incurred in their attack on WFMU. Not surprisingly WFMU's repeated appeals to the other our stations to discuss a settlement have been repeatedly ignored.

Even by WSHU and WKTW's calculations, any areas of overlap could potentially affect fewer than 3000 people, (roughly, that's less than one tenth of one percent of each station's protected coverage area (PCA)). In contrast, the proposal to cut WFMU's power in half would cut off tens of thousands of devoted listeners who have contributed money for decades now.

Furthermore, overlap is not unusual on the noncommercial band. In fact, the FCC explicitly permits stations to request overlaps of up to 10% of its PCA. (The FCC considers overlap of less than 1% to be minimal.)

Doesn't it seem a bit strange then that, in the face of all these complaints, all four stations professed interest in increasing their own coverage area? Yes, three have even filed applications for power increases—including WSHU, which asked for an additional 8,000 watts one year after it received an increase in 1989.

It seems obvious that the intent of these procedings are to enable your already enormous stations (total 92,000+ watts) to squeeze WFMU (1440 watts) out of existence to make room for their own self professed plans for expansion. By cutting their power they would be denied a N.Y. audience and a majority of their funding. (No funds are received from the university.)

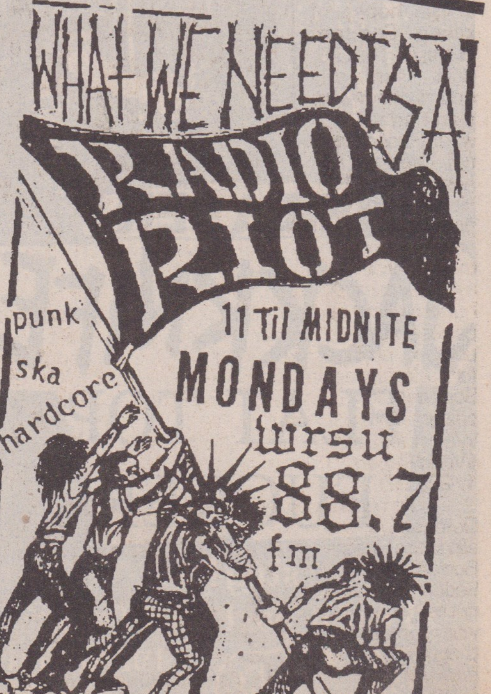
If these four stations continue ganging up and pooling their endless resources, they might just succeed in spending WFMU into the dirt.

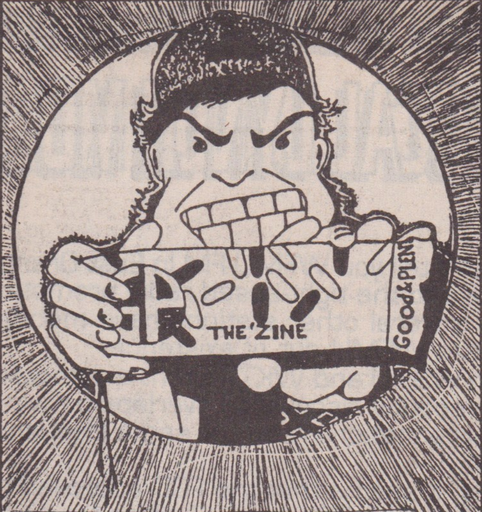
You can contact Bill Suggs at WFMU by calling (201)678-8264 or writing: WFMU-FM/ Upsala College/ East Orange, NJ 07019. If you're in the N.Y. area during March there will be several concerts with all the proceeds going to the legal defense fund.

My name is Mat Gard and I do a show called Radio Riot. I'm on 12-2 am on Monday nights (Tuesday mornings). My show is on WRSU in New Brunswick, 88.7 on the FM dial. If you live within twenty miles or so of Brunfis, you can get me in (I do get calls from the heart of PA. though). I play the absolute worst in hardcore, punk, and ska. I can't curse so I make up stupid words to use instead. The mighty juggernaut of youthful straightedged-ness, the Moshpit Steamroller is always on hand to make sure I don't play too much of that 'punk crap' as well as to make fun of anything that is not Sheer Terror. I also put out a one-page monthly zine in conjunction with the show. I cram as much opinions, pictures, scene news, and other shit into it as I can. Anyone: listen if you can. Anyone else: send a stamp (or something real cool) for a free copy or two of my 'zine Bands: send records, tapes and flyers for definite air-play to: Radio Riot, WRSU, 126 College Ave., N.J. 08903.

Also. I think I may be involved in booking shows in a local co-op space. So send tour info.

Matthew Gard Radio Retard

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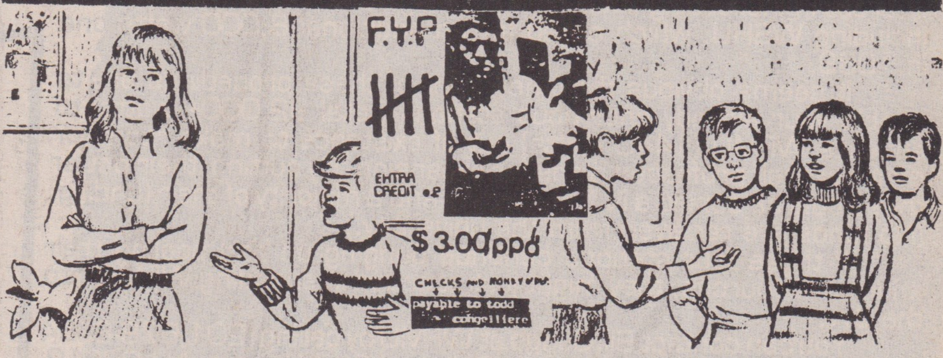
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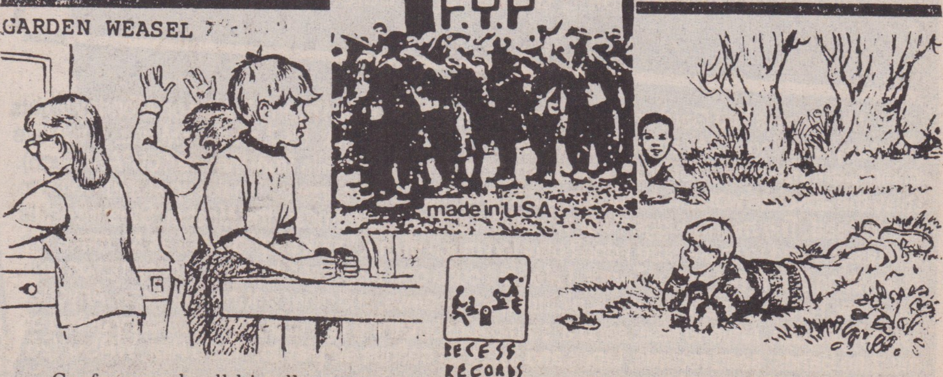
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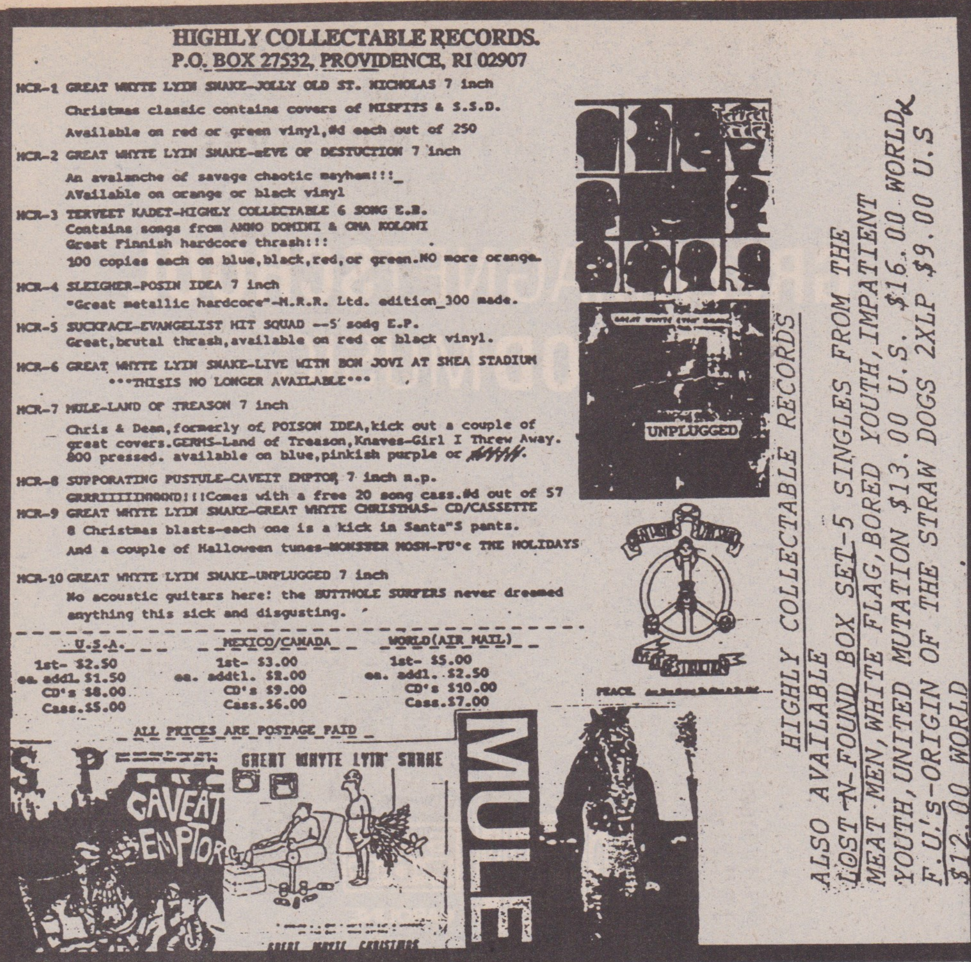

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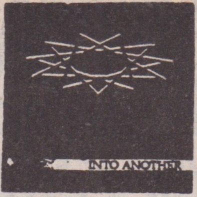

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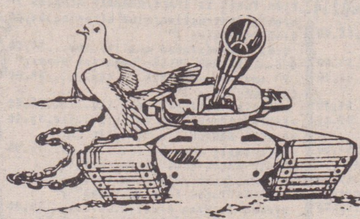

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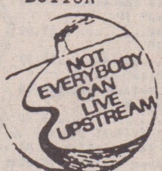

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WHERE THE MONEY GOES

Associated Press

GAZETTE TELEGRAPH JAN. 19, 1992

The United States spends $15 billion a year in aid to other countries. About $10.7 billion flows directly to individual countries for military, economic development or humanitarian programs.

The rest goes to programs that benefit more than one country — development banks or international organizations such as UNICEF.

The vast majority of that $10.7 billion goes to 10 countries; the rest is spread thinly among more than 100 other nations.

Here are the 10 biggest recipients in fiscal 1991, the latest year for which complete numbers are available:

1. Israel, $3 billion
2. Egypt, $2.2 billion
3. Philippines, $556 million
4. Turkey, $553 million
5. Greece, $350 million
6. El Salvador, $299 million
7. Pakistan, $238 million
8. Portugal, $144 million
9. Nicaragua, $193 million
10. Bangladesh, $127 million

→

Nuke Plant Leaks after Costly Repairs

A leak of radioactive water from the 38-year old K-Reactor at Savannah River nuclear weapons plant was discovered Dec. 24 after the cooling system spilled an estimated 6,000 curies of tritium into a stream. Tritium is the radioactive isotope of hydrogen used to boost the explosive power of nuclear weapons. A typical commercial U.S. reactor releases about 800 curies of it yearly.

The Dept. of Energy began refurbishing the plant in 1988 when it was shut down for routine maintenance. The estimated cost of $250 million to restart the 3 reactors proved inadequate: more than 3 years later total costs approached $3 billion. The DOE recently acknowledged that no new tritium is needed until at least 1995. Restart was scaled back to only the K-reactor.

Hours after the Dec. 13 restart, operators ran into problems with the reactor's safety rods & repairs delayed Westinghouse, the prime contractor, for several days.

On Dec. 25, officials notified state environmental authorities in S. Carolina & Georgia of unusually high tritium levels in streams by the plant. Westinghouse stopped the leak & issued a news release stressing that the spill posed no public health risk.

The contaminated water reached the Savannah River & several miles downstream tritium levels were 2 to 3 times accepted standards. The Beaufort-Jasper Water Authority, which supplies drinking water to 50,000 people, switched to reserve supplies. Operations were halted at 2 Georgia food processors, Fuji Vegetable Oil & a Dixie Crystals sugar refinery. Georgia officials also closed two oyster beds. The crisis abated during the week of Jan. 6, as the radioactive water dispersed into the Atlantic.

Ultimately, the DOE hopes to replace Savannah's K-Reactor with a new production reactor, at an estimated cost of $3 to $6 billion. At a Jan. 8 meeting local residents demanded that the mid-Feb. restart effort be abandoned.

from article by Brian Costner
GUARDIAN January 22, 1992
24 W. 25th St. NY, NY 10010-2704

COLUMNS

OPINIONS EXPRESSED ARE SOLELY THOSE OF THE COLUMNISTS AND ARE NOT MRR EDITORIAL POLICY

MYKEL BOARD SAYS
YOU'RE WRONG!

Item one: There's a single you probably don't know about. It's split between ARTLESS and GG ALLIN. Pressed in Germany, P.I.L.'s Keith Levene produced the ARTLESS songs. SONIC YOUTH's Thurston Moore played on it. One song, *One Born Every Minute*, appears there exclusively. I have one left. You can have it for $250 in a certified check or money order.

Item two: Jeffrey Koons, a famous artist, married the even more famous Italian porn-star/member of parliament, Ciccolina. Mr. Koons fucks his wife. Not only that, but he sets up a camera to take pictures of it. Not only that, he blows up those pictures and prints them on canvas. Those canvases are for sale. They cost $60,000 each.

Item three: In their arguments against pornography, many feminists cite Ted Bundy. Ted murdered a bunch of girls. He claimed his "pornography addiction" made him crazy. He claimed they should judge him innocent because of his craziness. The feminists use his testimony to prove pornography leads to violence. Would they also have found him innocent?

Item four: Many states have "hate crimes" laws. They increase the penalties if a crime involves racial, sex orientation, gender, or religious hate. If you graffiti a subway wall with your name, you get a $100 fine. If you graffiti a synagogue with a swastika, you go to jail. If you shoot someone in the stomach, you get five years. If you shoot someone in the stomach and say, "Take that, Nigger." you get ten years. How many times have these laws been used when the criminal is Negro or Hispanic? Like when the guy with the gun says, "Take that, white boy!" Answer: never.

Item five: A famous fat TV comedienne scores lots of publicity. She claims her parents molested her when she was six months old. How did she remember? A psychologist told her. A psychologist who makes his living by telling people their parents abused them before they were old enough to remember. The comedienne's accusation ruins her parent's lives. They claim innocence. They take a lie detector test to prove it. They pass the test. The comedienne tells the world it doesn't matter.

"People without conscience can pass a lie detector test." she says. She doesn't say what kind of people ruin their parents' lives unjustly.

What do all these items have in common? If you're smarter than a cabbage, you figured it out. They have to do with suckers. Only a sucker pays $250 for a record or $60,000 for an enlarged porno slide. Only a sucker believes a rapist who's trying to get himself off a murder charge. Only a sucker takes "hate crime" to mean anything other than political bullshit.

It's been awhile since you guys had a lesson on how to think. It's time for another one. I wanna work backwards here. At the end, it'll all tie up like the wrists and ankles of a good S&Mite.

PART ONE: Most Westerners have a completely deformed view of "cause and effect." They assume if two events occur — or usually occur— at the same time (or in sequence) one must *cause* the other. This reasoning lets imbeciles say "HIV causes AIDS," "Poverty (or race) causes crime" and "pornography causes violence against women."

A toddler comes home from school every day. She sees the mailman deliver letters. She thinks that her coming home *causes* the mailman to bring the mail. Cause and effect reasoning usually hovers at toddler level.

Things happen simultaneously without one causing the other. In Japan, an electronic bell rang outside my window everyday. At the same time, a bus from the next town passed. It never once occurred to me that the bell's ringing *caused* the bus to pass. If I were a charlatan trying to convince people that ringing bells cause busses to pass, I'd use this as proof. Of course, other phenomena happened simultaneously. The hour hand of my watch hit twelve. A train somewhere opened its door. Someone went out to dinner. But I wouldn't mention those because they would make my point more difficult to prove.

With the bell and the bus, there's a single "cause" of both events. They are simply simultaneous occurrences. But let's take another case. Here, a single cause produces two effects, neither of which causes the other. I sit at my desk typing. Occasionally, I feel a rumble. My chair shakes. Whenever my chair shakes, a pencil, near the edge of the desk, falls off. If I were a charlatan trying to convince people that shaking chairs cause pencils to fall off desks, I'd use this as proof.

The subway runs under my apartment building. The building vibrates when it passes. It is the cause. The chair and the pencil are both effects. But I wouldn't tell you this, because it would make my point more difficult to prove.

If I were a drug manufacturer trying to convince you that the HIV-virus *causes* AIDS, I'd look at lots of patients. I'd show that many AIDS victims test positive for the viral anti-bodies. I'd also show that many AIDS-less people who test positive later develop AIDS.

I wouldn't tell you there might be a third factor that causes *both* AIDS and an HIV reaction. I wouldn't mention that most people aren't tested for HIV until *after* they show symptoms —meaning it's likely they already have AIDS. Nope, you'd hear none of this from me. I've got a poison that kills off those HIV germs. I want to sell it to you. So I'll claim HIV causes AIDS, and (sucker!) you'll believe me.

If I were a prudo-feminist, trying to convince you that pornography *causes* violence, I'd tell you police found pornography in the homes of many rapists. I wouldn't mention there were also bibles in most of those homes. I wouldn't ask why no one has done a correlation study between microwave ovens and rapes. We only want to look at one thing. Otherwise, it might make my point more difficult to prove.

Summary of *How To Think Part One:* Just because things occur together, doesn't mean one causes the other. Always look for a third factor that might cause the other two. Also consider the possibility that the two events are unrelated but simultaneous.

PART TWO: Why is it in the face of the word *minority* liberals get all weepy? Why do legislators sit up and beg when someone offers them the dog cookie of "hate crimes" legislation? Let's see what's in it for them. "Them" being the politicians who propose and support this "hate crime" legislation.

First, it's "anti-crime." Liberals have an image problem when it comes to crime-fighting. By supporting "hate crime" bills, they can have their jail and lock it too. They remain true to their liberalism by helping "minorities." Also, they raise a banner for the right-wing by "fighting crime."

Next, it doesn't cost anything. Instead of spending money fighting the deeper causes of crime, this is a cheap way out. They're going to jail anyway, just tack on a few years.

Trying to educate people, trying to create situations where the motives for **all** crime disappear, takes time, thought and money. Throwing people in jail is cheaper. Besides, the newspapers love it.

Finally, it gets votes. Especially in urban areas —often conglomerates of minorities— this kind of legislation wins support. Even if liberals are a minority these days, the combination of liberals, Negroes, Hispanics, Homos and who-knows-whatelse is often *not* a minority. Add the anti-crime right and you can't lose!

So much for the politicians, but what about *you?* Why do you think there should be legislation against "hate crimes?" What are hate crimes, anyway?

I have a leaflet from the *Racist Violence Response Network* (1560 Broadway, Rm 807, Box 18, New York NY 10036). I'll let them speak for themselves.

When a racist attack occurs, the Response Network becomes activated in consultation with activists in the Black, Latino or Asian community affected.

How come Whites (and Jews) are left out? Silly question, they're the racists!

Does it hurt more to be beaten up for your money or your race? Is a colored person deader if he's shot by a white man or a fellow Negro? Which do you think is the case more often? If an effeminate boy is stabbed because he "looks like a queer" or because he "looks like an easy mugging target," which knife wound is more life threatening?

If you think a bit, you know the answers. Yet your emotions have taught you lies. Trigger words like "hate," "minority," "racist," short circuit logical thought and leave you open to manipulation. You don't believe "hate crimes" are any worse than any other personal attack. You *think* they are because people have used trigger words to affect your emotions.

Summary of *How To Think Part Two:* If you don't know why you feel a certain way, stop and think. You may be a victim of those who use your emotions to trick your brain.

PART THREE: *Wenn der Kunstler scheisst (oder fickt),dass Kunst. — Martin Heidegger.* Fame is weird. It feeds itself. Some people are famous for nothing more than being famous. *Interview* magazine and it's later clones are built on this premise. Fame is like AIDS. Once it gets a foothold, it spreads fast as all fuck.

COLUMNS

There are little worlds of fame —at least on a lower level. Most of you never heard of Jeffrey Koons. I'm sure he's never heard of MDC. There is another plane where it all comes together. You may not know the Art World, but you know Andy Warhol. You may not know the Music World, but you know Michael Jackson. You may not know the political world, but you know Mikhail Gorbachev.

Even before you reach these peaks, there are high places *within* each group. Once you get to these places, what you do becomes less important than who you are. One reason the quality of work by famous people decreases as they get older, is that they don't have to work as hard. They can have success by *being*. (Sometimes works in reverse. A wildly successful person —especially if boastful or otherwise unpopular— will often be cut down by critics *despite* their work. But that's another column.)

You have to look at paintings, politics or punk rock as it stands now. You may even like the "artist." That doesn't mean you should consume her work—if it's bad. Try to pretend you don't know who did it. Pretend that painting is not in a fancy art gallery, but in your house. Pretend that punk rock "collectable" isn't by THE MISFITS, but by BLATZ. Then see if you still want it.

Summary of *How To Think Part Three:* Don't be hoodwinked by a famous name. Consider things on their own, in their own context. Fame lies.

Now to tie it all together as promised. Here's the rule that'll help you think through most situations: *Don't be a sucker.*

ENDNOTES:

—> For those of you with a sickly interest and a computer modem, I just found out about a Bulletin Board System (BBS) that specializes in CHARLES MANSON. Just have your modem call 304-327-7452. As a password, try *Helter Skelter*.

For those of you more conventionally endowed, you can write to Charlie directly. Just write: Charles Manson, B33920, Box 3456, Corcoran CA 93212. Be sure to save the replies. Some sucker will pay big bucks for them. Remember though, you're taking a risk. GG's writing to John Hinckley lead to his arrest. I'll admire you if you do it, but I wouldn't.

—> Thanks for the replies to my "masturbation in weird places" question. My favorite was the guy who jerked off on his bicycle while speeding downhill. He ended up spewing in a graveyard. The story about doing it in a ski-lift was pretty good too. I just wonder about frostbite. No replies from girls, though. I'm surprised. Well, it's not too late. Send your true story to me at the usual PO BOX 137, Prince Street Sta, New York NY 10012.

—> Warning!! I don't know if there are any girls stupid enough to take THE PILL in 1990. It gives you cancer. It doesn't protect you from AIDS, HERPES or even the plain ole Claparoonie. Now, there's a new problem. VITAMIN C. If you take it while you're taking the pill, it can react with the added estrogen. That goes for you transsexuals too! No estrogen and vitamin C!! Listen to Uncle Mickey!

As to the pill, I'm convinced that the way it works is by making girls fat and mustachioed so no guy would ever want to fuck 'em.

—> I just found this weird letter I got in October. A Federal agent entraps this poor hippie named "Woodstock." He's tricked into buying lots of LSD for the Fed. Now he's in jail, for at least two more years. In jail he records a tape that he sells to pay for his defense. From what I gather, the music's kind of New Age. If you can put up with that, buy a tape from the guy for $10. Otherwise, send him a letter and some money. He sounds lonely. Write to: WOODSTOCK c/o Josephine Fridella, PO Box 141, Farmingdale NY 11700.

—> On the incest front: During this last month, I've heard from two people who fucked a close relative. One was a boy who got it on with dad. The other was a girl who made it with older bro. Both tell me they had a lot of fun and are glad they did it. I'm not going to tell you their names, though. You'd write to them and say how sorry you are they were "molested."

—> I've had an ugly adventure recently. I'm tempted to tell you about it. Uncle Timmy had a similar adventure. Instead of foaming at the mouth, he wrote *I've had a lousy month.* Although I'm a lot foamier than Tim, this time I'll stick with that. *I've had a lousy month.*

—> Speaking of Tim, I think I've found my way out of a bind. A while back I complained about Ben Weasel. I wrote how lousy it was that he wrote his GIRLFRIEND column after reading mine in the MRR computer. Ben denies reading my column first. He says all similarities were coincidental. No one knows one way or the other —except Timmy Y. Here's the solution. If Tim includes this paragraph, that means that Ben did NOT read my column first. In that case, I apologize. If you're not reading this right now, Tim took it out because Ben DID read my column first. In that case, you'll never know.

Life with LARRY

I figured that once I got away from all the pressures of school and work, I'd be able to settle down and do some serious writing. It's sometimes hard to remember, but there once was a time when I wrote for the sheer pleasure of it. I didn't expect anyone except maybe a few friends to read what I wrote, and I didn't care.

Then people started telling me I was a good writer, and while they may have meant well, it's been nothing but problems ever since. It's not that I totally believe them or anything, but after hearing my writing praised enough times, I started thinking that maybe there was something more to it than a cheap form of amusement (yes, I know, masturbation is even cheaper, but you can't do it as often and consistently).

But just as the main advantage of masturbation is that you don't have to worry about what anyone else thinks or feels, the disadvantage of writing for an audience is that you're constantly forced to think about the effect your words will have on those who read them. Of course many writers do continue spewing whatever comes to mind onto the page, on the assumption that since they're such fascinating individuals, anything they say, think, or do will be of similar fascination to the whole world.

Such is not the case with neurotics like myself; I find myself spending hours going over a single sentence wondering how or if people will understand it, rearranging the words to see if they make more sense in a different order, removing adjectives and adverbs and then replacing them, erasing the whole thing and starting over on an entirely different subject. It's not just my pride at stake, though that's certainly part of it; I feel that if other people are taking my ideas and the way I express them seriously, the least I can do is give them some serious consideration myself.

One of the unfortunate results of taking that more serious approach to writing is that I have a lot less time for the kind of writing I used to enjoy most, especially personal stuff like letters to friends. When I came to London last month, one of my intentions was to use my extra time to get back into the habit of letter writing. After a couple of weeks knocking around not doing much of anything, I did start writing some. I was particularly proud of one of them, a detailed four-page description of the district of London where I live, complete with all the sounds and colors of the open-air market, the reggae music spilling out of every other doorway, the street corner dope dealers, the incessant racket of the trains and cars, the geeky yuppies trying to pilot their BMWs through seas of oblivious shoppers, etc... No, honest, it was a lot better than that...

I sent it to my friend Gabe, because he seems to enjoy my writing more than most people, and then waited for his appreciative response. None came. Weeks went by without a word from Gabe, who used to write me constantly. Finally a letter turned up, but instead of saying, "Gosh, Larry, what a great letter, it made me feel just like I was there," it said something more like, "Well, uh, thanks for the letter, but you already told me all that same stuff last summer."

I guess at my age I should expect to be losing some of my memory (aha! I hear the straightedgers out there saying, "it's all that pot he's been smoking"). I'm sure most of you know older people who are constantly repeating the same stories. My excuse is that because I write so many different things and talk to so many different people, I can't be expected to remember everything I said and who I said it to. Still, as Jamey Billig and a number of others will testify, I have an amazing (and largely useless) ability to remember trivial bits of information like telephone numbers (a couple hundred of them at last count) and the address of someone who ordered one record from me four years ago.

What I'm getting to in all this is that a few days ago, while getting taken on a tour of Amsterdam's bars, dope-smoking cafés, and whorehouses by Holland's leading (only?) straightedger, I decided to use this column to tell a story about a girl I met on a bus in Nebraska in 1971, and how I convinced her to run away with me to New York, even though I really wasn't going to New York and didn't want her to go there with me even if I was. It was a sad story, one that didn't reflect too well on yours truly, and the main point of it was to illustrate how people fool both themselves and others in order to feel as if they're in something resembling love.

It was a good story too, in the sense that it would hold people's attention, get them involved, make them think back on similar things that might have happened in their own lives, and leave them feeling wistful and a little sad about all the things that could and never should have been. The only trouble was, I could have sworn I'd already told the story somewhere, very possibly in one of the 55 columns I've written for this prestigious magazine. And I really didn't need half a dozen Gabes telling me that I'd already said the exact same thing back in MRR #__.

If I'd been in California, and feeling particularly full of energy, I might have gone over to Frisco and looked through the MRR archives to see if I already had told the story, but since that wasn't possible, I decided, reluctantly, to can it. Which left me, of course, with the problem of what I should write about, because I think writers who write about writing, or their problems with writing, tend to be very boring.

I could tell you about my new shoes, made out of leather, which I feel very guilty about, but my Converse sneakers that get holes in them after one or two months were proving very uncomfortable for walking through puddles in near-freezing weather, something which apparently comes close to being the English national pastime, at least in winter (in summer, it's walking through puddles in weather that's slightly above freezing). Or I could tell you about Holland, where it's even wetter and colder, but everyone is so stoned that they don't notice.

In fact, in the middle of weather so foul that it would probably be made illegal if it ever occurred in California, thousands upon thousands of Amsterdamers were riding around on bicycles as casually as if they were on their way to a day at the beach. I was one of them, in fact, and even when I wasn't stoned, I was surprised to find that I could bicycle into a driving wind and rain storm with the temperature at about 2°C (36° Fahrenheit) and hardly be bothered, except to occasionally mutter one of my newly learned Dutch swear words if some stupid car got in my way. At home I probably wouldn't even set foot outside on a day like that.

There's something intrinsically superior about a city where large numbers of people go around on bicycles instead of in cars, but that's not all Amsterdam has going for it. As I'm sure some of you know, Amsterdam is one of the most tolerant cities in the world, or, as I prefer to think of it, one of the most mature. In other words, its police and government officials don't waste their time running around like hyperactive parents trying to stop people from getting high or having sex or a lot of the other fun things that people have been doing since there were people and self-appointed guardians of morality have been trying to suppress for nearly as long.

It's a little unsettling for Americans (or the English), who grow up having to constantly keep an eye out for the authorities while trying to do what comes naturally. Many of them, when they first get turned loose on the streets of Amsterdam, make rather large fools and nuisances of themselves until they get accustomed to their newfound freedom. (You're asking, of course, whether I might be one of them; there might have been some such incident, back in 1975 or so, but I'm sure I've already told you more than you want to know about it in some other column.)

It's not as though Amsterdam were some kind of paradise, not by a long shot. They've still got problems with crime, poverty, pollution, and yuppie greed, even if it seems pretty mild by American standards. But even more important than the greater degree of personal freedom which the Dutch enjoy (though I've been writing about Amsterdam, which I'm most familiar with, the same attitudes tend to hold forth across the whole country) is their sense of belonging to a society that, if not always responsive to their immediate needs, at least isn't out to destroy them.

Put simply, probably too simply, the difference between being Dutch and being American is the difference between being part of a family and being an orphan. As many of you will testify, it's not always that great being part of a family, but in most cases, it at least means that you have something to fall back on, someplace to go back to if everything else fails. ("Home," someone said, "is where, if you go there, they have to let you in.") You don't hear most Dutch people, not even most Dutch punks, talking about "destroying society." They can put barbed wire rings through their nose, ears, and testicles (not too many do, in case you get the wrong idea), have twelve boyfriends, eighteen girlfriends, and an occasional dog or goat, smoke dope every morning on their way to school, and still be part of "society."

In America, on the other hand, as soon as you step too far outside the social norms, you start feeling cut off, as if you're a total outsider who can never get back in again. That's because America has never developed a real sense of society the way most of the western European countries have (a sense which of course goes all the way back to the *polis* of ancient Greece). We've grown up on the myth of the rugged individualist, the tough, silent loner who doesn't need anything or anybody, and who just heads out for the territories if anything starts cramping his style.

It was a myth that might have been suited for the days of the Wild West, when it appeared as if there were so much room in America that everyone could do what he or she wanted without interfering with anyone else's rights, but it was a myth that never bore any resemblance to reality. Even in the days when there was a Wild West, the ability of the pioneers to "do their own thing" was predicated on the need to destroy a whole society of people who already lived there. Now that there's no longer a frontier, we're increasingly finding that one person's freedom to pile up huge amounts of money and drive everywhere in chauffeured limousines means another person's freedom to sleep in a cardboard box or doorway and eat out of garbage cans.

Americans don't tend to see the relationship between those two phenomena. Because of their conditioning and education, they're likely to assume that the fat cat in the limo is someone who worked hard and made a good life for himself, while the guy in the gutter is a lazy bum who preferred to drink and laze about instead of advancing himself. In the classic American mythology, there's an infinite supply of wealth and comfort available to anyone who's willing to make the effort to obtain it.

Even well-intentioned reformers fall victim to that myth. Instead of perceiving that there's something patently obscene about one person consuming the resources that could provide a good living for hundreds, they assume that "society" is holding out, and demand that the rest of us be provided with our own mansions and limos. That the amount of resources available in America or from planet earth altogether is finite should be obvious to anyone with a fundamental grasp of logic, but American culture has never been especially reality-based. So, we develop expectations that are not only impractical, but impossible, and when they aren't met, mainstream Americans develop attitudes like, "All politics and politicians are corrupt, so I'm not going to bother having anything to do with them." Slightly more bent Americans, on the other hand, are likely to find themselves in agreement with Spike Anarkie, when he declaims, "Society is fuct."

Attitudes like that are, of course, exactly what people in power like to hear. If the majority of people don't vote, it's that much easier to manipulate the opinions of the minority who do. If the rebels and visionaries set about destroying themselves (and if you think about it, "destroying society" is no more than an extended metaphor for self-destruction), then there's no need to incorporate new ideas or individuals into the existing structure. Which means that things can go on indefinitely the way they are, only worse, and anyone who persists in rocking the boat can be killed or imprisoned with hardly anyone else taking notice. After all, isn't "every man for himself" the truest expression of the American way?

"There is no such thing as society. There are only individuals." That was said by one Margaret Thatcher, a psychotic harridan who by some stroke of mischance and misfortune managed to become prime minister of Great Britain for twelve years, during which she managed to do more damage to allegedly non-existent British society than the two world wars combined. Her biggest crime, though, was not her attacks on England's systems of education, medical care, transportation, housing, and communications, but her attempt to impose an American model of uncaring greed and self-interest on a country which had previously been evolving in a European direction, i.e., toward a concept where the needs of every member of society can not be separated from the needs of society as a whole.

Now, though Thatcher is gone, and her right-wing Conservative Party may well be thrown out of office in this year's elections, Britain is becoming an angry, confused, frustrated, and cynical country. Many English people have lost all faith in politics, or in any social solutions, and are instead becoming more like Americans, looking out only for themselves. Even if a more socially responsible government gets in, it will have a difficult time convincing people that it's in their interest to cooperate in making English society workable again.

In America the outlook is still more dire, since we have far less of a tradition of social consciousness to fall back on. Except for the Great Depression of the 1930s, the only time Americans have successfully united in some greater cause is when that cause involved killing large numbers of people in some other part of the world. The idea that the same spirit of unity and cooperation could be used instead to provide a healthier and happier standard of living for all Americans has always been scorned as "communistic" or even "un-American."

As England becomes increasingly integrated into the European Community, it's going to be increasingly difficult to bamboozle the English into thinking that there's something inherently suspect about collective social enterprise. Once the Channel tunnel opens, millions more of them will visit the Continent and see with their own eyes that not only in Holland, but in France, Germany, Belgium, in fact in nearly all of Western Europe, people are better fed, better housed, better educated, better paid, and in general enjoy a standard of living that makes that of Britain look downright mean and meager.

This may come as a bit of a shock to them, since England for many years was the world's richest country, and is still far from used to the idea that it is now one of the backward countries of the EC. America, the country which succeeded England as top dog, is heading in the same direction. Unfortunately, not nearly as many Americans will have an opportunity to see how the other half lives. The fact is that although America still has more money than any other country, there are at least a dozen countries now with a higher standard of living. True, our bombs and missiles and troops are the best housed and cared for of any in the world, but as for people... well, people are expendable, aren't they? I mean, there's always more where they came from...

Lest I be accused of mindless America-bashing, here are some vital statistics: in the USA, the minimum wage is $4.25 an hour. In England, there is no minimum wage, meaning the boss can pay you whatever he can get away with, but at least unemployed people are guaranteed a (very small) weekly income by the state. In Switzerland and Sweden the minimum wage is $12.00 an hour; in Holland and Germany it's around $10.00. In America, you might get two weeks paid vacation a year (or you might not, depending on how nice your employer is). In England you'll get three or four. In most of western Europe you get six weeks, guaranteed by law.

Yeah, America-boosters might argue, but the taxes are higher there, and so is the cost of living. Taxes are higher, true, though not nearly so much as you might think. A typical American pays 37.7% of his/her income in taxes; in England it's around 43%, and in western Europe it ranges through the 40% and up into the low 50% range. And the cost of many things, including food, is high, sometimes twice as high as in America. But before you think it all equals out, stop and consider the things that many Europeans don't have to pay for. Like medical care, like higher education, which between them can eat up as much as 25% of an American family's budget.

More important, perhaps, there's the intangibles, like not having to worry about losing your home and being thrown out on the streets. In Holland, you'd almost have to work at becoming homeless, because housing is considered a basic human right. If you haven't got enough money to pay your rent, the government either pays it for you or finds you another place to live. Simple as that. If there aren't enough houses for everyone, the government builds new ones. Things like that are taken for granted. Contrast that with America, where even middle-class families have to deal with the nagging fear that if things go wrong, if the office or the factory closes down, if serious illness strikes, if the landlord raises the rent too high, everything could fall apart.

These differing social conditions all come back to the way a society views itself. Just as a reasonably well-adjusted family would never throw one of its members out on the street because he or she couldn't find a job or was having some personal or emotional problems, so a healthy society doesn't discard individual members like so much trash just because they aren't being productive at the moment. Instead, it nurtures people, provides them with opportunities to develop their skills and unleash their imagination, knowing that in the long run we all benefit from the contributions that those individuals might eventually make.

If you need any further illustration of how a society should work, look at the various units of punkdom, where people have gotten together to form bands or zines or record labels, or collective living situations. If and when they work, they provide not only friendship and an antidote to boredom, but opportunities for self-expression and creativity that the larger society has failed to supply. If they have a weakness, it's that too few of them are economically self-sufficient, meaning that people are still subject to the harsh forces of the capitalist market place, and too preoccupied with survival to devote as much energy to the group as it needs if it is to survive and prosper.

In Holland I was interviewed by someone from *Poste Restante* fanzine, and the first question he hit me with was "What are the politics of Lookout (Records)?" I was a little taken aback, since I'm more used to questions like, "What kind of guitar picks does Green Day use?" or "What's the East Bay scene like?"

I don't know if I adequately answered the question at the time, but I thought about it quite a bit afterward, realizing that there is in fact a very political aspect to Lookout, and to everything I do in the punk scene, even if it might often appear like nothing more than marketing happy-go-lucky pop-punk songs to a world craving new distractions and entertainment.

Because after a lifetime of feeling shut out and shut down by mainstream society, I finally got it into my head that I wasn't going to wait for the people on top to come to their senses and start behaving reasonably, nor was I going to squander all my energy in fits of mindless rebellion that would ultimately result in my being squashed like one more annoying insect. Instead, without even being fully conscious of it, I set out to build, from the ground up, a workable unit of society. It may only extend to a relative handful of people at this point, but if the model is sound, it can grow indefinitely.

I know I'm far from the only one with such a vision, and I know that others may have clearer and more successful ideas of how to go about it. The one thing I don't doubt is that the way we do things is an improvement over the way they've been done in the past. I'm still educating myself, trying to draw as much as I can from history and the experiences of others, in order to be able to pass on as much as possible to those who come after me. That might sound like I'm possessed by delusions of grandeur, or out to be some kind of martyr or saint, but it's not that at all. Once you come to realize that you're only one very small (but nonetheless important) part of a far greater whole, there's really nothing else you can do.

TV WATCH: It won't be new by the time you read this, but there's a hell of a late-nighter called *The Grudge Match* which is running on NBC in Chicago. To start off the chain of events crucial to this TV travesty, (filmed, of course, in L.A.; this could only happen in California) let's say Mr. X's dog takes a dump in Mrs. Y's petunias. Instead of harassing Mr. X with obscene phone calls at 3 in the morning or poisoning the pesky pooch's Ken-L-Ration, Mrs. Y calls down to The City Of Angels and sets herself a spot on *The Grudge Match* with Mr. X.

Jesse "The Body" Ventura (with a silly bandana covering his widening bald spot) comments on the strengths and weaknesses of the two opponents before they face off in the square circle. A brunette Kelly Bundy (in a bikini, naturally) parades ring cards while a gigantically obese man (ostensibly acting as referee) explains the rules to the two enemies. The bell dings and X and Y rush at each other with huge cartoonish boxing gloves that couldn't knock Quentin Crisp on his ass. They paw at each other for a couple of minutes while the apparently visually impaired crowd screams like inmates at a strip club.

After the atrocity is complete, "The Body" provides critical analysis on how X and Y are meeting the strength-sapping challenge. Then, after a commercial for hot phone sex with some misshapen community college bimbo from Indiana, the two go at it with an arsenal of various deadly weapons including chocolate syrup, popcorn, chopped liver and Twinkies. But don't worry folks, the sticky warriors are protected with enough padding to withstand a battalion of drunken, stick-wielding L.A. cops. It really starts getting good when the rotund ref begins skidding and tumbling across the "Slip-n-Slide" surface of the ring. All eyes shift from the embarassing spectacle of two pathetic California rockheads slapping each other with salami to the even more embarassing sight of the striped safety stud about to meet the mat ass-first.

After we've invested 40 precious minutes of our lives in this crud, the audience votes for a "winner", who then shakes hands with the "loser" and goes home with a $19.00 toaster oven and a goosepimply feeling of vindication.

Shows like this defy critique. Jesse "The Body", however, does not. His role as WWF villain has prepared him for this position adequately, but he rarely takes advantage of his personality, relying instead on the tried and true methods of such luminaries as Lord Alfred Hayes and Gorilla Monsoon. Jesse is a decent actor, as he proved in *Predator*, and I would feel much less ambivalent about his presence were he to ham it up a bit more.

COLUMNS

POLITICAL WATCH: The Democrats recently held their first debate. Bill Clinton is the frontrunner. This guy is a fucking creep. Besides the fact that he's known in Washington as a politician's politician, he comes off as sleazy and phony and he won't be getting my vote. Paul Tsongas probably made the best impression out of all of these guys but his wimpy voice and foreign last name ensure that Joe Sixpack will not cast a vote his way. Doug Wilder parroted everybody else, and I found out afterwards that he's black. Black men don't get elected in America. Bob Kerrey's head is misshapen and it's too big for his body. The voters won't go for that. Some might like the fact that he's a Vietnam vet, but not if he keeps telling everybody every two and a half minutes. Tom Harkin looked pretty good too, until Tsongas suggested they all take a vow to stop taking PAC money (being politically ignorant, I would assume that means money from powerful people who give it to you so you can pursue their agenda). Harkin turned pale and changed the subject which gives you the real scoop on Mr. "No Bullshit". Jerry Brown is right on the mark with his attacks on the other candidates as well as the healthcare system and just about everything else. He also made a complete ass of himself by twice forcing his 800 number on the air. Jerry's not taking contributions over $100 so I guess that's the only way he can get the word out but he comes off as such a goofball it's no wonder no one gives him a chance in hell to win. That goes double if he's for real.

Republicanwise, Bush will be forced further to the right by Patrick Buchanan, columnist and TV bigmouth, who is the man most people will vote for instead of Duke. With Buchanan, you get Duke's thinly disguised hatred of non-whites and foreigners and as a plus, you don't have to feel guilty about voting for someone with a KKK past. The Super Bowl hasn't happened yet, but my third week predictions (Washington and Buffalo) have both attained homefield advantage throughout the playoffs. Therefore, I predict that unless Bush starts a war in Cuba or makes a *drastic* move rightwards, Buchanan will receive the nomination. For the Democrats, Clinton may win it but I have a sneaking suspicion about Harkin. Kerrey isn't performing as expected, and besides, he has that skull problem. Right now, I'd call it as Buchanan vs. Clinton, but the Democrats don't really matter because unless Duke is nominated (or the AFC beats the NFC in the Super Bowl), they haven't the slimmest of chances.

MUSIC WATCH: Being in a band has completely ruined music for me. I haven't paid money for a record in 4 years and I rarely listen to music. The fact that almost all of it these days is terrible is definitely a factor, but the truth is I'm just not interested in music anymore. I still like old music, operas, classical, baroque, etc. but since I don't know anyone else who listens to it, I would have to pay money in order to satiate my tastes.

I've always hated listening to music in a moving vehicle. On the ride back from California last summer I was forced to listen to music for almost every agonizing minute of the 38 hour trip. What made it even worse is that my travelling companions had a thing for David "Rock'n'Roll Is Not For Kids" Bowie. I fucking hate David Bowie. That one tape was played over and over again. In order to alleviate some of the irritation I was feeling, I began making up my own idiotic lyrics to his songs, like "Butt control to Major Ass/Butt control to Major Ass/Take your Ex-Lax and prepare to make a splash. This is Butt Control to Major Ass/I'm sending down a turd/I suggest you pull your underwear down first..." Ok, maybe it is at a fifth grade level, but consider the original lyrics before you condemn me too harshly.

Punk-wise, Joe King Queer (of the mighty QUEERS) told me about a young kid in a band called TOTAL ACNE (so named because the singer has a pizza pie face) out in New Hampshire. That kind of stuff gives me hope. What with MTV infiltration and all, most boys in bands are growing "90210" sideburns and copping desperate, world-weary looks in order to make the finals for Sassy boy of the year, but up there in the most economically depressed state in the nation, one pimply faced kid is shoving his oozing mug into punk rocker's faces and screaming "DEAL WITH ME!" I love it. I'm sick of pretty boys with long hair from Seattle being referred to as radical. When the pussies in NIRVANA stop swabbing with Stridex and shaving their chest hair, maybe I'll listen.

Anyway, I'm out the door to finish finals and then I'm heading off on tour again. I'll probably give you the details on the January tour in the March issue, so 'til then, keep your pants on.

Feeling fresh and feminine

......with Katy

Maybe you've heard this story before - In New York City, a woman named Kitty Genovese was stabbed repeatedly as she ran down the street of her neighborhood pounding on doors and screaming for help. That's not an uncommon event in a major city, but what was particularly startling about this case was that no fewer than thirty-eight of her neighbors came to their windows at the sound of her screams, and watched for the duration of the thirty minutes it took for her assailant to kill her. During his attack, not one neighbor came to her assistance, or even bothered to call the police.

Maybe the neighbors were afraid of the attacker, maybe they weren't very wide awake at the late hour it happened, maybe they just didn't give a fuck. But other incidents and staged experiments have come to the same conclusion - that large crowds of people are afraid to intervene in other people's lives and look to each other for cues on how to behave. They just stand there and wait for someone else to make the first move.

Maybe you've wondered how the citizens of Germany could just sit back and watch their neighbors be hauled off in cattle cars to death camps. It's the same mentality, the same "I don't want to get involved, I'm sure someone who knows better than I is in charge here, I'll just not do anything - after all, no one else is."

It's easy to be condemning of this sort of thing, smug in our assurance that we're compassionate, politically correct, registered Democrats. Well, if you've ever been in a big city for any length of time, you've probably had to get used to legions of homeless people begging for money. I don't care how goddamn compassionate or rich you are, there's just not enough time or money in the world to give every person who asks spare change. Walking past them over and over, day after day makes us feel bad. People I know have different ways of dealing with this. Most common is the "They'll just use it to buy drugs." So? If your life was that awful, who could blame you for wanting a beer or something stronger to get you through another day of being a non-person? Should only the rich have the right to drug themselves? In Chicago, they say "Don't encourage them. If you give them money, they'll never leave you alone." I never was harassed by any of the people who I gave money to - I rarely ever saw them again.

When dealing with the homeless directly, most people try to pass by without saying anything, ignoring them. That's denying them their existence, and is pretty cruel. I make a point of looking at them and saying "Sorry, I don't have any money." Of course, that's usually a lie. I feel bad lying to someone every seven feet or so. What I've done is come up with a sort of "lottery" system. I purposely keep some change in my right hip pocket. The first person to ask gets it. Then I tell myself that I shouldn't stop and fumble with my purse or wallet - an invitation to theft. If I can't give them the money without breaking my stride, then I lie. Also, I give money on whim. If someone looks particularly desperate or has a really creative line that I haven't heard yet, then I might stop and dig up something. I still feel bad that I have to lie to fifty people a day, but at least I've done something.

The point is, we all stand back and watch atrocities such as murder, starvation, and political persecution happen right before our eyes ever day. We become numb to it and try to shut it out with television or music or whatever our trip may be.

I'm not too thrilled with my personal policy on dealing with beggars, but in other instances I make a point of sticking my neck out, or my nose into, other people's business.

What I'm talking about is the domestic violence sort of thing. If I see a guy beating the shit out of a woman or harassing her in any way, I go over and say something. In Chicago I saw a guy drag a woman across my street by her hair, stopping only to bash her face into parked vehicles. She had blood running down her face onto her blouse. I said to him "What in the fuck do you think you're doing?" Guess what happened? *She* turned to me and screamed "Mind your own fucking business, bitch!" And I did. That happens all the time. The women tell me to bug out and leave them alone. It's kind of embarrassing, but I figure that my momentary interruption is nothing when there's a chance she's being killed without her consent or something.

One time, however, I saw a man chase a woman into a subway station and grab her. He was pushing and pulling her around the platform while they argued over something that had to do with a receipt for an item she'd just returned to his store. This was in downtown San Francisco and the rush hour crowd just watched the whole thing go down like it was on TV. I decided it was time to put on my Super Katy cape and ran over with my can of mace (no, NOT my gun...). I got between them and told him that if he touched her again, I'd spray him in the eyes. He argued that she'd done him wrong or whatever, and I said that he'd just have to wait for the BART police to settle it, because I wasn't going to watch her fry on the electric rail or anything just before dinner. I was really hoping that I wouldn't have to actually do anything, because I really don't have any faith in mace. He must have thought it was scary stuff - he kept his distance until the pigs finally showed up. Everybody was looking at me, and I kind of felt like an idiot. Nope, it's not comfortable being the only oddball in a crowd of two hundred people. Luckily, my train came, and I got on to hide behind my book. Apparently, whatever the woman had done hadn't been too bad, because she got on as well and came over to thank me. There's a moral in that, but I'm going to give you guys some credit for intelligence and not say it.

In this column, I probably came off like some kind of goody-two-shoes who goes about doing good deeds or something. That's not true at all - I just happen to be personally concerned about the physical well-being of women at the hands of men, and it makes me sick to watch that kind of thing happen in public. Friends of mine who have children or were abused as children do the same thing when they see parents slapping their kids silly in shopping malls. I'd never have the nerve to say something to a parent and that sucks. Also, everyday I listen to my co-workers say some of the most appalling racist shit - but I never say anything. After all, nobody else does.

CURRENTLY FUCKED.

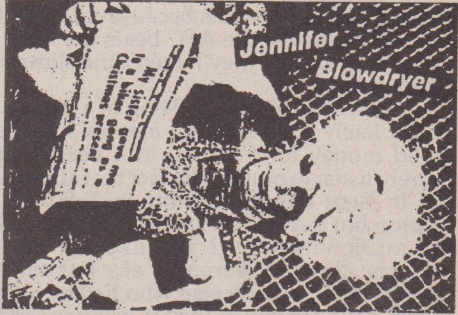
Sam McPheeters

Thanks for all the warm responses to my nasty John Stabb diatribe two Currently Fucked's ago. Kind of odd that almost the only responses I've ever gotten for an MRR column came from me talking poop about a fellow human being. Hmm.

Why do bovines and ninnies run the earth? I had some time to ponder over that one this last December when I made the mistake of slacking on some dumb project, forcing me into a xmas rush line at the post office. While waiting out the 35 minutes to get to the window, I chanced across a small *New York Times* article on Amnesty International's dealings with Peruvian president Fujimori. Seems while he was visiting San Francisco this last fall, AI staged two protests - one at his state dinner to protest Peruvian gov't and military human rights abuses and another one across town at a bookstore which carries the official newsletters of the at least equally fucked Sendero Luminoso anti-government guerillas - the Shining Path. This particular left wing insurgency operates on a strict Maoist platform that involves torturing and killing any average Peruvian who refuses to mouth full party-line support, not defendable by any stretch of the imagination. I kind of thought it was neat that Amnesty would put themselves out on a limb like that protesting 2 diametrically opposed factions from the same country on the same night. But it took me a couple of minutes to recognize why the name of the bookstore looked so familiar. Then I remembered Revolution Books, the SF store, also had a branch in New York, on East 16th street, right around the corner from the wretched dorms I once lived in and run by the very same anal-retentive Revolutionary Communist Party nincompoops as in the Bay Area. The article continued to quote one of these RCP jackers who calmly asserted their right to support the "people's war in Peru"... fought by people who'll make the Khmer Rouge look like *Bambi* extras if they ever win their war. I mean, the Peruvian government and military wear no white hats, but actually defending the Shining Path is such a clear cut case of linear, dangerous bullshit dressed up as progressive thought that I suddenly felt an overwhelming urge to storm over there and give them a piece of my mind. Once out of the post office I calmed down a little bit... especially when I remembered on the way that a certain nameless greedy-fingered friend had promised to filch me a bunch of their merchandise a while ago. I reached the store with pen and notepad in hand, entered with a big phony "I'm in solidarity with you, comrades" smile, and began making a shoplifting list for later reference. They've got some great books in there, but I've always been pissed off at the high volume of idiot paraphenalia in stock - all the little red Mao books, little red Lenin books, Stalin posters (although only advertised, not up on the wall, which I found curious) and so forth. All in the name of enlightened left wing consciousness raising! And yes, sure enough, there were the grimy photocopied Shining Path reprints. Not very impressive or well displayed, but there nonetheless. I brought a magazine I'd been looking for up to the counter to pay for like a regular purchase... unlike certain people I could mention, I myself suck loudly when it comes to shoplifting (ten gumdrops once got me busted by the Jamesway police in New Jersey). As I got my money out I debated whether or not to harass them for the Shining Path stuff when the phone rang. I took me a few seconds to catch on. "No, no, we don't directly support them..." The woman behind the counter seemed flustered. "We're only trying to provide the information..." Apparently whoever was on the other end was pissed and wasn't let her get a word in edgewise. "Yes, but..." and "No, no, you misunderstand..." and "I don't know who gets the money...". The person on the other end hung up. She put down the phone, now fully hot-n-bothered. "That's the fifth call today!" she yarped out to a bearded coworker dutifully stocking shelves. "It's that damned newspaper article!" I flashed a tiny smile and left relieved that justice was being served... as well as confident that in a week's time I would have a stack of shiny, nice, free new books courtesy of my revolutionary thief pal. The punchline is that these ding dongs sell MRR regularly! My money's on them never cracking open this issue to discover my rightist, bourgeois dissent being bought and sold under their very noses. Hardy har har, fuckos!

Why is there no lack of morons on this planet? Just two weeks ago I let my landlord and his plumber flunkie sidekick into my apartment to fix the toilet. Before they left I was treated to a two man speech about how David Duke is the only way to go in '92...this from two hispanic guys! Is it me? Are things getting stupider? Send me dumb shit and I'll ponder further. Sam/PO Box 1145/Cooper Station/NYC NY/10276/USA.

Oh yeah, before I forget - thanks to all of you who've sent me assorted punk clippings from the mainstream. There's lots of great stuff floating around out there that needs to be compiled. Favorite of the month: Teeny Bopper mag interview w/ Beverly Hills 90218's Jason whatsisface, discussing his days with "chains, boots, black jeans, mohawk hair", listening to the Sex Pistols and Dead Kennedys. Runner up: '83 Ian MacKaye interview from the Washington Post wherein he discusses how he's going to abandon slam dancing for break dancing. Keep 'em coming! If you or someone you love has mainstream articles about punk rock and related stuff that needs to be shared, I'll gladly send the brand new issue of my fanzine, *Dear Jesus 39*, as soon as it's out, around a month from this MRR. Also, that last bit about the landlord reminds me : I'm in the market for for some dependable scam or scams to help me pay the rent. There's actually two types of scams I want to hear about, A) the nickel & dime/fill a hungry stomach/kill a boring afternoon scam, and B) the put-food-on-your-table-and-a-roof-over-your-head-courtesy-of-the-stupidity-of-your-fellow-citizens scam. A good example of type B would be one the one that Ben Weasel suggested when his polite band stayed over last week - namely, take an ad out in one of the lower level pulp swingers magazines advertising that you have used panties for sale. 99 times out of 100 the friend sending you money will be too shamed to report you to the Better Business Bureau. Get a PO box a couple towns over for that 1% that does report. Either way, that's the principle that brings in the money, enough to pay the Duke supporting landlord when implemented on a large enough scale. Type A scam ideas are also welcome, and I wholeheartedly endorse a zine specializing in just such hooliganism, namely *Scam* from Florida. Write me for the address. (Best I could do for the plug, Iggy... misplaced your address and phone number, sorry.) Dan and Josh can have a laugh on that one but that's the way I see it.



I'm pretty sick of talking about the sex industry, but when I write about other people or put on a show (I produce events called "Smut Fest"s that feature people who are in the sex industry performing their own work), I keep coming back to it. "Sex Worker" and "Sex Industry" are the new politically correct terms, and I guess they're fine, but they sound much more antiseptic and less confusing then the entities that they label.

I know a woman who just danced for

the breakfast hour at a club called "Snappers" in New Jersey, where they have live crocodiles in a tank. She danced her set and then went around to all the men on the other side of the bar, mostly graveyard shift workers in between work and home, for her tips. She kept saying "You know, I'd usually be sleeping at this hour" (7 am), and they kept saying "This must be like a bad dream for you, then!"

"Secretly I was thinking 'Yes, it is, it's a nightmare!' but I couldn't say that, I said 'Oh, no, not at all, it's fun!!!'" she told me, putting extra saccharine into her voice for the "it's fun!!" lie, and I remembered the bizarre quality of "sex work" that people don't usually read or talk about. They don't read about it, of course, because up to now, the women haven't been writing about it. She will, though. I know because I sold her my old typewriter the last time I was desperate.

One friend's a poet and essayist who not only lapdances, but is currently running a dungeon in the suburbs with her transvestite boyfriend. Another is a painter who does shift work at a dungeon in NYC called The Vault. I got used to it so fast, the concept of Dungeons and Mistresses, that I seldom if ever stop and think about how weird it is. It means that these women are helping men with money to act out a pattern of remembered pain, pain that has become an emotional treasure, and are making a living doing that.

It means a lot of other things, all these dungeons. One thing it means is that men with power are dying to be fistfucked. They want to feel powerless, violated, and feminine. The "Sex Workers" who are participating in this act are tired of feeling powerless, violated, and feminine. They need the money badly but have decided to make it exactly that way. They are making the men feel thrillingly powerless, but the men will then fork over the $175 to the House and return to their life of relative power.

The British used to be famous for their "perversions", the fact that their powerful men wanted to dress like maids, be spanked and humiliated in a safe brothel situation. They were a not-thoroughly brutal empire that was living with a loss of power, an old, repressed and mannered civilization. Americans have lost their imagined clout, but are also a more brutal, less mannered, and erratically repressed peoples.

I keep having a feeling that what these new "Sex Workers" will see, these dominatrixes, lap dancers, and phone sex workers will be very very important. It'll be a knowledge stripped of piety, and it will either be frightening or funny as hell. Probably both.

!!!!!

LOUANNE VOSKANS

My ambivalence about writing this column is evidenced by the length of time that it took me to actually put pen to paper. About seven months ago I was approached about writing occasional columns for this magazine. On one hand I was thrilled. I enjoy MRR immensely, and having the opportunity to participate in something that I so enjoy and to be able to express my thoughts to a large group of people seemed too good to pass up. On the other hand, being presented with this opportunity created anxiety.

Whenever I thought about writing a column, I immediately began to feel inadequate. All that I could do was compare myself to existing columnists and conclude that there was no way in the world that I'd be able to write anything of value. I didn't have the colorful life experience of Jennifer Blowdryer, I wasn't as witty and biting as Lily Braindrop, Mykel Board, or Jeff Bale, I could never be as inspirational as Lawrence Livermore, and I didn't know as many words as Dan O'Mahony. I was doomed.

Of course the issue of what to write about was equally burdensome and my anxiety continued. I couldn't write about politics as I might be misinformed about something and shatter my credibility forever. I couldn't write about "scene politics" or people might think I was incapable of discussing "real" politics. I couldn't write about all of the exciting events in my day-to-day life (who would care about my homework or my job at the hardware store?). I couldn't write anything pertaining to "women's issues" or I'd be branded right from the start and never taken seriously again. I couldn't even write about sex (I'd forgotten what it was like). Indeed, the weight of the world was on my shoulders.

At the same time that these thoughts were plaguing me, a friend of mine was going through a similar experience. She had been asked to write for a punky feminist publication and was feeling pretty intimidated. In spite of her enthusiasm for the project, she felt that she wasn't well read in feminist theory, hadn't participated in any activist groups, and was perhaps a little younger and a little less "politically aware" than some of the other participants and readers. She feared that she would write something "stupid" and would be dismissed.

As much as I could empathize with my friend, her feelings of inadequacy seemed ridiculous. Here she is -- an intelligent, fair-minded, usually outspoken person with all of the life experience she needed to properly address her topic, and yet she was feeling incapable of writing anything that wouldn't be considered "stupid". Looking more carefully at my own insecurities and seeing similar feelings in others has caused me to further reflect on issues of self-esteem as they relate to the development and expression of knowledge.

I'm frightened to observe intelligent people so seemingly skeptical of their own abilities to produce valuable ideas. I'm angry to see so many of us (including supposedly once loud-mouthed know-it-all punks) resigning to the notion that only certain authorized people are capable of being "knowers". Have we become so passive that instead of thinking for ourselves and aggressively critiquing the ideas and circumstances which surround us, we let the "knowers" do this work for us, in spite of the fact that authorized "knowers" are often the government members, businesspeople, and parents, whom we whine about holding too much power? Think of how many times we've heard punk bands say something like "we really wish we could write political lyrics, but we don't know enough about politics." Admittedly, it's very difficult to get access to comprehensive political information, but people observe the consequences of a political system in their day-to-day lives. Everyone has opinions on at least some of these effects, regardless of whether or not these opinions develop into elaborate theories.

Given my assumptions about people observing and forming opinions, why don't people trust their own opinions enough to express them? Why do people feel they need to get college degrees, read extensive amounts of theory, or hold authoritative positions in order to form ideas worthy of public expression?

It seems to me that some clues might be found in our collective low self-esteem. Unfortunately, there isn't much around that encourages us to be self-confident. Many of us feel humiliated at work. Some of us feel intimidated by the competitiveness of school. All of us are bombarded by advertising which aims to inform us of our supposed "inadequacies" which we can correct through buying products such as cosmetics, hair transplants, clothing, cigarettes, cars, etc. Sadly, low self-esteem is also generated from so-called friends and lovers. How peculiar that we often feel comfortable hurling meaningless insults at those around us, but feel embarrassed and awkward when it comes to giving and receiving compliments. We can quite freely tell our friends to "fuck off", but we're extremely cautious and reserved about verbally expressing our love for them.

With so much beating down on our self-esteem, it's of little wonder that people feel so inadequate and unsure of their own worth and potential. Little wonder that we don't believe in ourselves enough to think that our own ideas matter and that we could potentially say or write something that could be revolutionary in thought or consequence.

The distrust in our own abilities to create good ideas and our reluctance to express the ideas which we do form is possibly at the core of some of our political frustrations. Many of us rejected the ideas put forth by the political right and center a long time ago. As time goes on, I'm seeing more and more progressive types proclaiming their disillusion with much of the political left. Having rejected all of our apparent options, it seems as if hopelessness is inevitable. Indeed, the future is bleak if we view Communism or anarchy as the only oppositional alternatives to the system that most of us presently live under. Yet our alternatives will remain extremely limited unless we contribute our own ideas to the pool of those which already exist. What is Marxism, after all, but the theoretical ideas of Karl Marx? Who is to say that your average Joe or Jane could not come up with ideas of their own which might serve as illuminary? Obviously there is something incredibly valuable in reading the theory of others and learning the lessons of history, but there are a lot of books out there to read, and there comes a point where one might want to stop looking solely to the ideas of others and start creating some ideas of one's own.

Of course, a faith in our own ability to be "knowers" is not only important for politics, but many other things as well. Take music for example. As we hit age twenty and beyond, we increasingly hear complaints about how punk rock isn't as appealing as it

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used to be. It may not be that punk sucks per se, but that we're sick of hearing the same old musical ideas rehashed over and over again. Of course many of the complainers end up doing the logical thing and start listening to a bunch of Led Zeppelin wannabees who ache for the bygone 1970s. Go figure... Anyway, the point is that as cool as bands like Minor Threat or the Ramones may have been, there are lots of undiscovered sound combinations out there that might be pleasant as well. But if people keep relying on the tried and true and deny a potential for creativity, our musical choices, like our political ones, will remain sparse.

So one important step in all of this might be to help foster self-esteem simply by recognizing and verbally identifying all of the good things that we see in ourselves and others. This does not in any way mean that we should turn into a bunch of neo-hippie granola eaters. Quite the opposite. We need to simultaneously become much more aggressive in challenging all of the assumptions and circumstances that we find problematic and detestable. A lot of people I know seem to think that active criticism is closed minded and arrogant. While the importance of keeping our minds open to a variety of possibilities should be obvious, a shot of arrogance every now and then is quite appealing in my book, and the act of going out on a limb with one's own ideas and criticisms should be viewed as a vehicle for open mindedness. This is so as such criticism opens up new ideas through pushing the bounds of what is considered safe and acceptable thinking.

The bottom line in all of this is that many of us have to wake up, realize our own self-worth, and take up our rightful positions as competent vocal "knowers". Be cautious of concepts like "the truly wise person realizes that they don't know anything." Common sense dictates that no one knows everything (or even close), but that doesn't mean that we (and "we" includes every person with an imagination, regardless of status or level of acquired education) are devoid of valuable thoughts and ideas. A lot of powerful people are quite content to have us believe that the average person is incapable of producing any valuable knowledge, and if we don't start realizing that we're all capable of turning out good solid ideas, then those with power and authority will be quite happy to do all of the thinking for us.

SIX OF ONE

MIKE LAVELLA

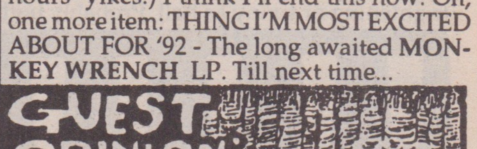
Rather than simply have a Top 15 (oops 10 now) of my favorite releases of '91, I figured I'd expand a little and say something about the records and labels that I thought were outstanding in the past year. There's a lot to cover so I guess I'll just jump right in. 1991 will always be remembered as the year of the **CYNICS** interview. I did it early in the year and took a long time getting it together. Lucky for me, the band didn't tour or put out the "next record" that they talk about all through the interview, instead they worked hard at **GET HIP** all year, putting out and distributing good records. The infamous interview finally appears in this issue and it's a monster. While I'm still geographically in Pittsburgh, several totally amazing things came out of there this year, most notably **KARL HENDRICKS**. Karl's EP "I Hate This Party" is one of the best records released last year, hands down. He has been making his own brand 'o punk rock for a few years, putting out a couple of cassettes called "Jolly Doom" and "Where the Dogs Run Free" on his own label called Peas Kör Productions. Until recently Karl was also singer/guitarist for another hot Pittsburgh band called **SLUDGEHAMMER**, who released a great 3 track EP on their bass player Brian Welkers label **CUBIST RECORDS**. To get any or all of Karl's records and tapes, including an upcoming full legnth LP, write him at: Peas Kör, 813 Romine Ave., Port Vue, PA 15133. Also heavy, and on Cubist, was the one and only release of the short lived P-burgh supergroup **PUNCHING CONTEST**, entitled "The Trick/Colin Marple 69".

Moving a little bit Westward to Cleveland, we find another certifed winner with **PRISONSHAKE** and the wonderful "Spoo" EP, which features one of the best individual songs released last year called "Ron Kinda World". The single came out on the boss label from Bellingham, Washington **ESTRUS RECORDS**, owned and operated by Dave Crider, guitarist for the **MONO MEN**. Speaking of Estrus they kept busy doing records by The Mortals, The Fall Outs, The Roofdogs, The Phantom Surfers, The Mummies, Huevos Rancheros, The Rocket Scientists, a CD by Marble Orchard, The Tales from Estrus Vol. 1 EP, On the Rocks Vol.1 EP, the aforementioned Prisonshake EP, The Mono Men "Booze" EP, and last but not least, the *piece de resistance* the mighty Estrus **HALF RACK**, featuring rockin' tunage by many long term favorites like **THE FASTBACKS** and **MUDHONEY**. Speaking of my former favorite band, they broke a long silence with "Every Good Boy Deserves Fudge". A great LP that was somewhat overlooked and seemed to constantly be in the shadow of "Nevermind", the very punk rock yet somehow commercially successful LP by **NIRVANA**. Seeing them trash their equipment while wearing L7, Melvins, and even a homemade Flipper T-Shirts on Saturday Night Live a few weeks back reconfirmed, at least for me, their extreme Punk-Rockness.

One of my current favorites from Seattle who popped up out of nowhere are the **SUPERSUCKERS** whose "Junk" EP on Empty Records must be mentioned among the very best of '91. I guess if I had to pick a single favorite record that came out last year, honors would have to go to **GAS HUFFER** and their brilliant "Janitors of Tomorrow" LP, also on Empty. I don't know if I will ever come up with the right adjectives to describe this life-changing , nay *life-confirming* LP so I'll simply say "WHAT EVER THE FUCK YOU'RE DOING RIGHT NOW DROP EVERYTHING AND GO OUT AND BUY THIS IMMEDIATELY!" whew, glad that's off my chest. OK, while we're still in Seattle (where believe it or not I've never actually been) I should mention that the SUB POP SINGLE OF THE YEAR Award goes to, ironically, a Chicago band, namely **URGE OVERKILL** who also rocked the world several times over with "The Supersonic Storybook" LP on Touch and Go. Not to be ignored are labelmates **THE DIDJITS** who made a strong showing with "Full Nelson Reilly" which lived on my turntable literally for weeks at a time. Now that we miraculously find ourselves back in the midwest, here's a good time to talk about the single most consistantly excellent label of them all- **AMPHETAMINE REPTILE**, or AmRep Industries if you please. A great fuckin' year for those guys with several crushing releases by **TAR**, the **HALO OF FLIES** retrospective CD, the latest Haze trip **GEARJAMMER**, and tons of other cool stuff, too numerous to mention. Basically, you can't go wrong with anything on the label.

PUNK ROCK-wise I would have to say that the record that made me slam around the room the most was "Ribbed" by **NOFX.** In this case it's a good thing that CD's exist as I would have easily worn out an LP or cassette, playing it literally hundreds of times. For any hipsters out there who wouldn't normally pick up a record like this I highly recommend you to check it out, I think you might find yourself pleasantly surprised.

COOLEST ZINE Award goes to none other than **SPEED KILLS** out of Chicago, whose first issue, featuring an interview with Gas Huffer and lots of cool drag racing stuff, can be purchased for 2 bucks from: Scott Rutherford/ P.O. Box 14561/ Chicago/ IL 60614. As far as what I've been up to goes, I spent a lot of time last year getting my magazine **GEARHEAD** together, the first issue should be out sometime this spring. I won't say too much about it now, but if you dig flea markets, muscle cars, shooting pool, drinking beer, bowling, PUNK ROCK, and wear Rat Fink pajamas, I think this just might be the zine for you. I could go on forever with this year end wrap-up but since I'm typing this and I'm just learning how (what you see above has taken me over 4 hours- yikes!) I think I'll end this now. Oh, one more item: THING I'M MOST EXCITED ABOUT FOR '92 - The long awaited **MONKEY WRENCH** LP. Till next time...



GUEST OPINION:

Beth Johnston

What do you think it's like being an adult punk in the real world? Parties every weekend, at your own place? Getting to do as you please and having to answer to no one about it? Hanging out with friends all day, never having to go to work or school?

In your dreams, maybe. Everyone seems to think punk is just an angry phase that disgruntled teenagers pass through on their ways to the drudgery of sheep-like, complacent adulthood. Not so. At least, not for all of us.

There's a hell of a lot more meaning in paying your own way and accepting life's responsibilities with a punk perspective, than there is in relying on Mommy and Daddy to keep you in haircuts, leathers and Doc Martens.

I'll even go a step further than that: the dreaded M word. Being married to another punk, keeping jobs, and living on our own with this chosen lifestyle is the most fulfilling level life has reached yet, for either of us. We've got similar interests and concerns, so we are able to do so many things together that other couples can't. We decide how we want to live.

Once you're an adult--out of school and out of your parents' house, you have to assume responsibility for your actions and decisions. Then they really count. You have to put your money where your mouth is. Sure, the punk attitude is to say "fuck you" to mainstream ideas and values. When you're 15, 16 or even 18, you can get away with being as belligerent as you desire, as well as looking as extreme as you dare with clothes and hair. You've still got your parents' home to go to, and they ultimately pay all your living expenses. You have someone to fall back on.

When you don't have a job (or don't have to have one) and your folks give you their car and money to go to show and buy shirts and music, you really think you're living the life. Enjoy it while it lasts. It's certainly not reality.

As you get older, you realize punk is more an attitude than it is an outward physical appearance. You can be the biggest rebel around, but you have to tone-down your hair and dress and your language just enough to fit inside the tolerable boundaries for employment. And that's not posing, compromising, or selling out. Until life in the good ole US of A becomes free of charge, everyone has to take on some form of employment to pay rent, buy food, and pay for the expenses of keeping a car running You can't do that with an extreme haircut or clothes, unless you happen to work at an incredibly avant garde record or clothing shop. But usually those places figure that since it's so cool of them to let you dress any way you please, they can pay you next to nothing. Places like that are fun, but it's next to impossible to live on what you make, without a second job.

I'm in my upper 20's. I've been on my own for a while, and married for nearly the last two years. The last several jobs I've had have been office, day-jobs, so I've had to walk the tight line between creative yet acceptable work clothes. My husband is in the same situation. I try to take jobs with employers who care about the environment, and have business practices and reputations that I can accept. But they all have limits on acceptable work appearances.

Somehow, even with what we think is a toned-down appearance, something about the way we look, act or speak lets everyone around us know we're still not like them. Even when that's not our intention. That just goes to show how attitude transcends mere physical appearance.

All of this has caused us both to look deep within ourselves for ways to cope with and function in life's reality. Plus it's reaffirmed our beliefs and taught us a few things. I've got more radical ideas now than I ever did as a teenager with shaved hair and Halloween-costume clothes. But what's more important is I can act on my beliefs. That's my hard-earned money I carefully spend on food, products, and music; so it's up to me to choose what I support when handing over my meager earnings. That contributes to the profit-margins of all sorts of businesses, thus supporting them economically. It's also my valuable time I give to rally, write or support certain groups and causes. I've found ways to juggle my interests with work.

Our living habits have changed, also. Gone are the days of going to shows every night or staying out all night. I've got to get up the next morning, be to work on time, and be able to function for the next 10 to 12 hours on the job. No more wild parties, either, because when it's your food everyone's eating up, and it's your stuff these people are stealing or trashing, the whole idea ceases to be funny or entertaining.

These days, our parties are limited to inviting a couple of people over to talk about things we find important, listen to music, or watch odd movies. Married punks are few and far between, so we don't expect to make friends with work-associates or neighbors. We pick our friends by their uniqueness, individuality, and creativity; instead of on the trivial basis of appearance. We both fully understand that anyone can take on any appearance they wish, but their values, words, and actions say who they really are. As a kid, I never could grasp that idea, because at that age, everyone is taking on all kinds of appearances, in the process of discovering themselves.

We also have to be particularly careful of our habits and actions, even at home. Basically, that's out of common courtesy, but also because the people living around us know we're different, and they're waiting for us to screw up. People have come to expect destructive loud, obnoxious living habits from punks, I'm sure our normal neighbors plan to use it against us if we ever fulfill any of their expectations. But that's no problem; we're more quiet than they are. We keep our place cleaner than the scumbags we live around. We have to tell them to keep their parties, music and TV's down; and to take their trash away from the front door. They live like the pigs they predicted us to live like. Our landlords may think we're strange, but they probably love the fact that we pay our rent on time and cause no trouble.

In the workplace, we also know it's employment suicide to go too much against the grain. Employers and co-workers realize we aren't like them, which threatens most average, people. We're different, and they seem to stay mentally prepared to attack any idea, opinion or comment we have that shakes up their views. It's more beneficial sometimes to know to keep quiet and just listen to them recite the simple-minded beliefs they blindly accept.

That's not censoring or limiting my freedom; it's just getting by. They either won't be able to fathom the idea that their ways aren't the only ways to do things, or they aren't openminded enough to even consider views other than their own. Once confrontation like that begins, there is no win or lose. You can't change peoples' ways by arguing with them. I have to quell my natural urge to verbally blast stupid people. Experience has taught me dear lessons about creating tense and hostile work environments. In the end, I lose. Bosses love to fire perceived trouble-makers and bad-apples. Try getting another job if you've been fired from one or two before it. My rent still comes due every month, whether I've lost my job or not. That's reality. Work isn't the focal-point of my life. It's a necessary evil, but I still make time to put effort into causes I support and interests I pursue.

I can and do jump in peoples' shit when the situation arises. But I understand they can't be converted through fighting. People convert to different lifestyles that seem appealing. Arguments and fights convert no one. It may sound corny, but I try to follow the "Golden Rule"as much as I can. I'm not religious, but I try to speak and act with other people as I would like them to speak and act with me. Most religious or normal people don't even live by that. Intolerance seems to be the chosen attitude of punks and mainstreamers alike. What a shame. What's the point? You can't shut yourself off entirely from other people. We all have to interact in daily life. There's no way around it.

We know who we can talk with, without being taken to task or condemned for our actions or beliefs. We find other alternative-type people. Punk on an adult level is kind of like a brotherhood. No matter what town or city we're in, we tend to seek each other out. The artsy/ punk/ alternative types kind of gravitate to each other based on similar interests and habits, not similar clothes and hair.

Just because we've chosen to live outside the realm of the mainstream doesn't free us to do or say everything that crosses our minds. That's hard for most kids to understand, much less practice. With any lifestyle, a person's freedom ends at the point where it treads on other peoples' freedom. Being punk, my husband and I both realize, means more than just raw anger, more than just purposefully offending or antagonizing the hell out of everyone around us. Knowing that difference is a startling conclusion in itself. Taking responsibility for your actions in your chosen lifestyle is the key to forging a life as an adult punk in this white bread land.

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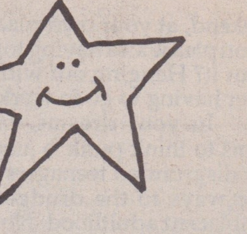

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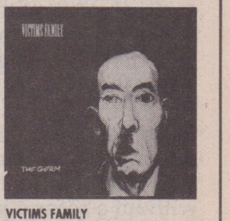

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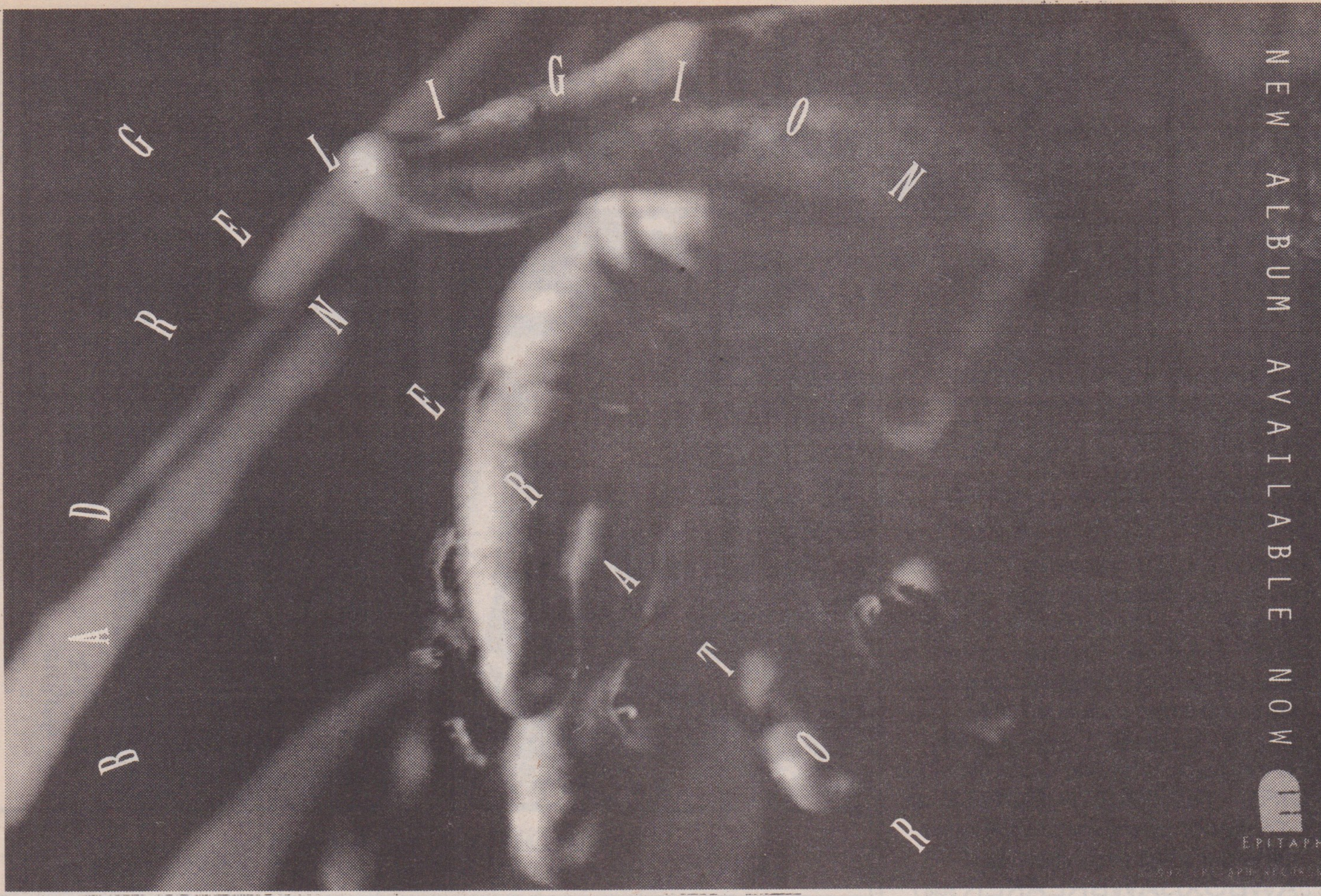
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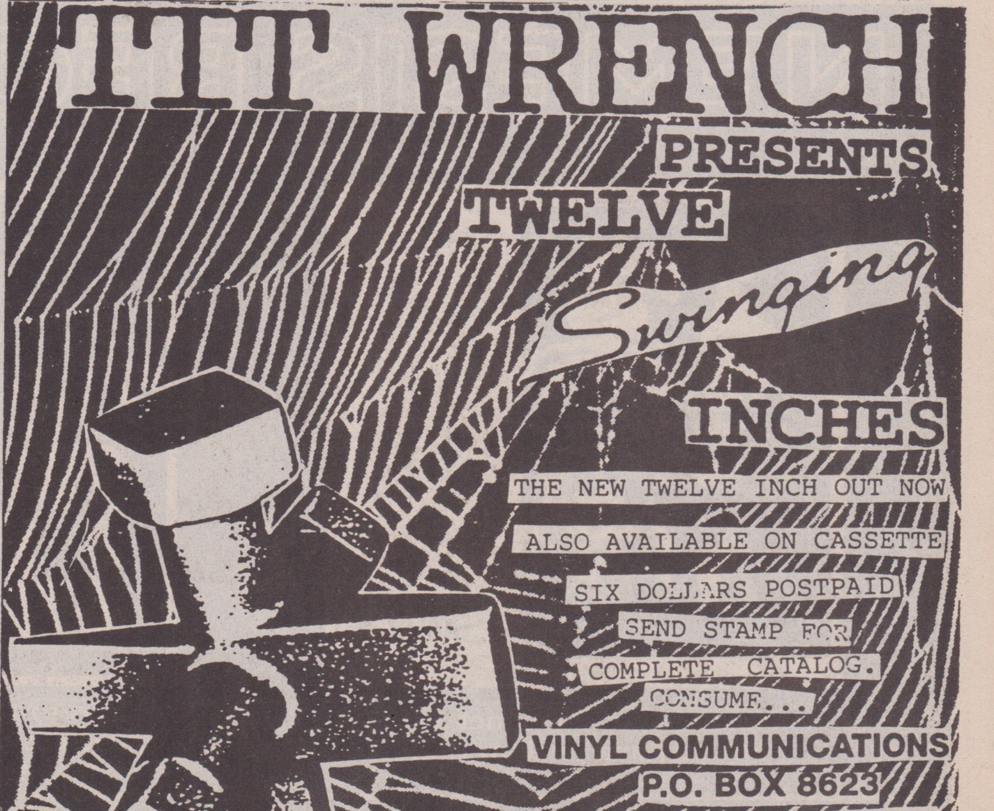

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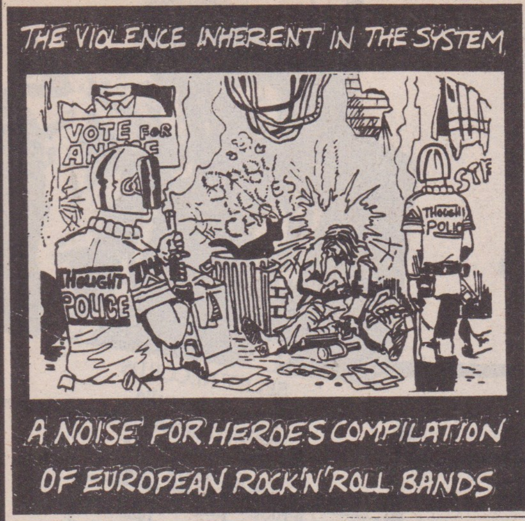
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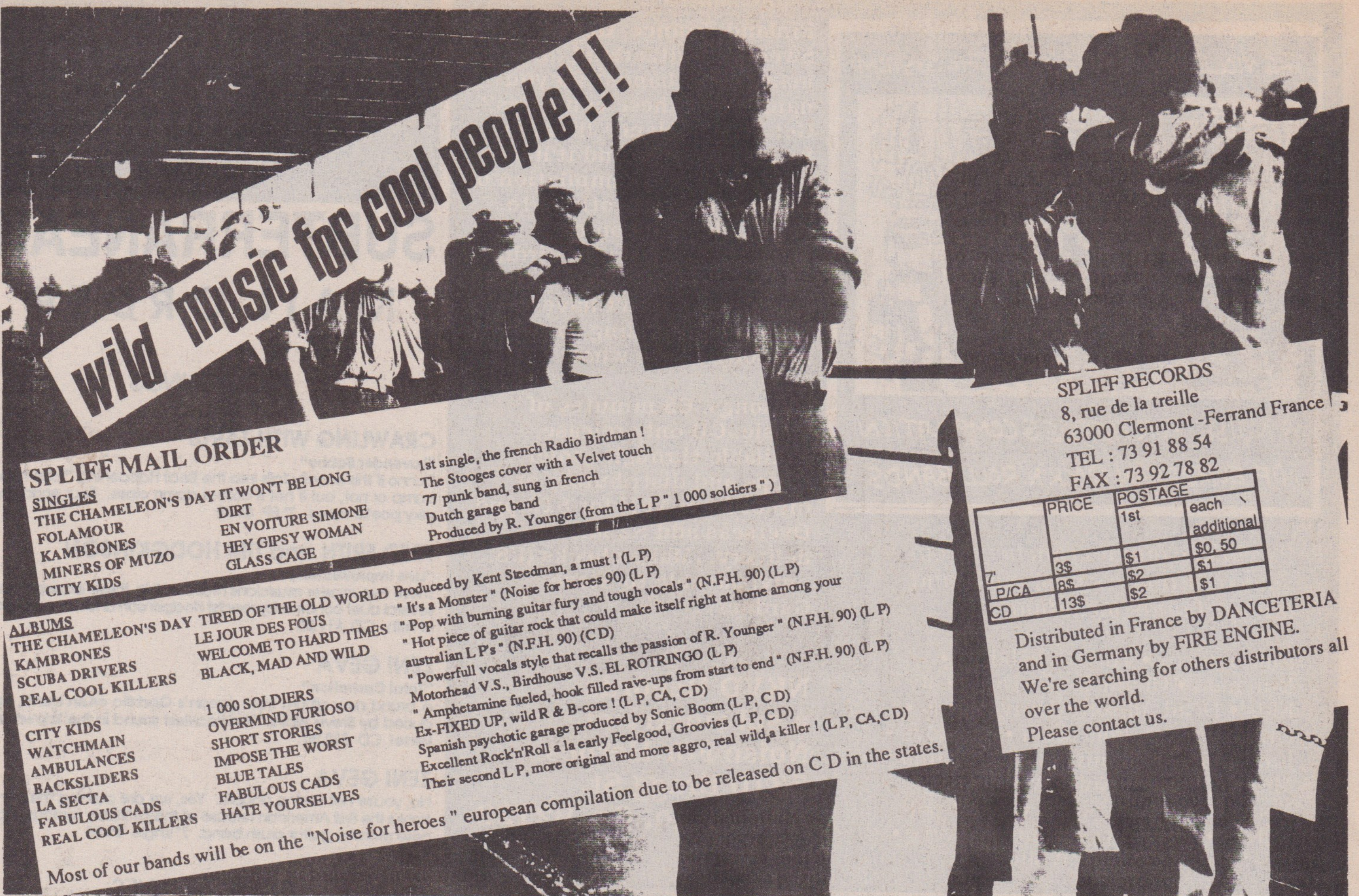
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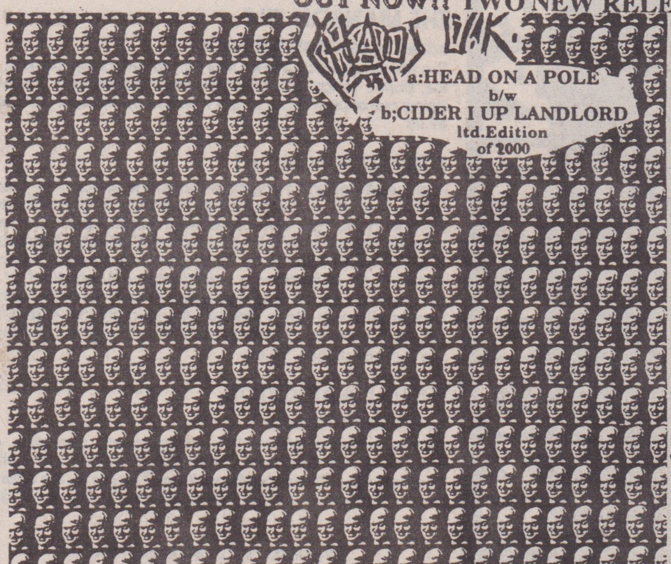

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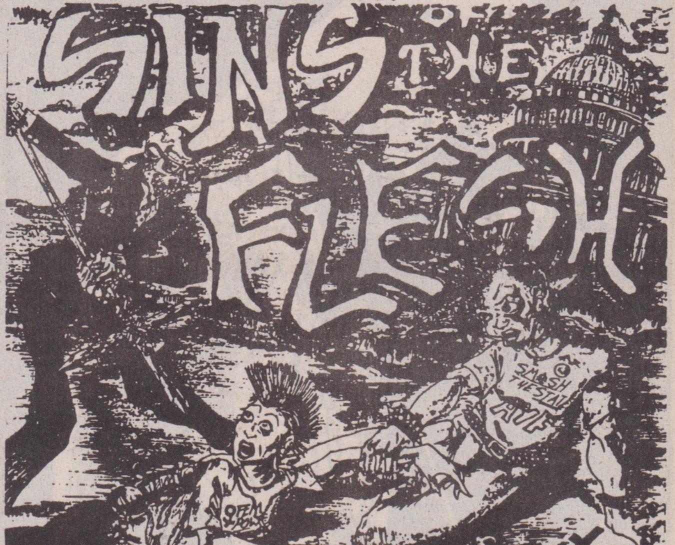

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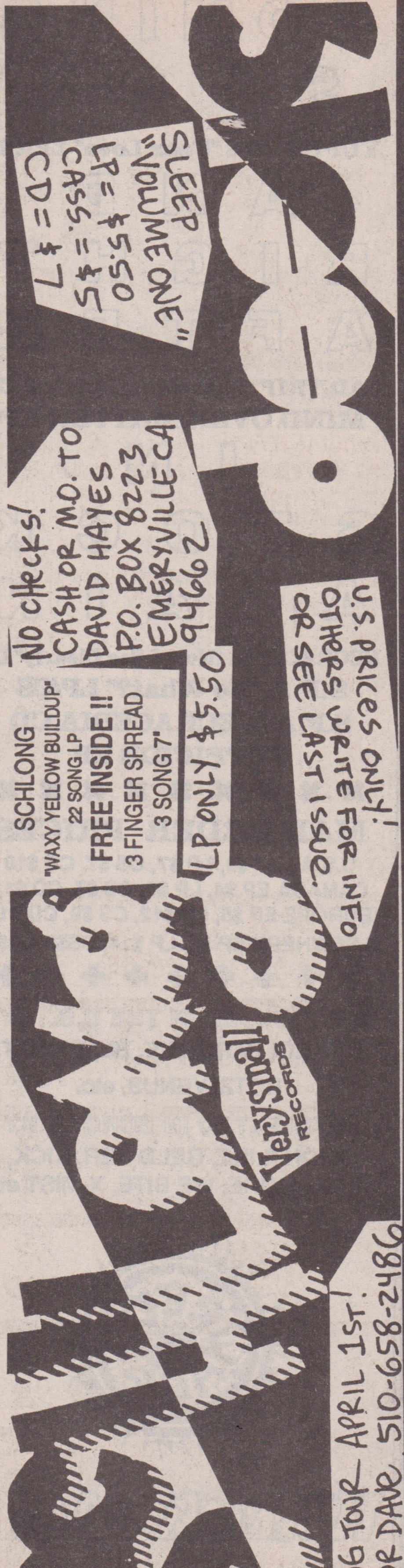

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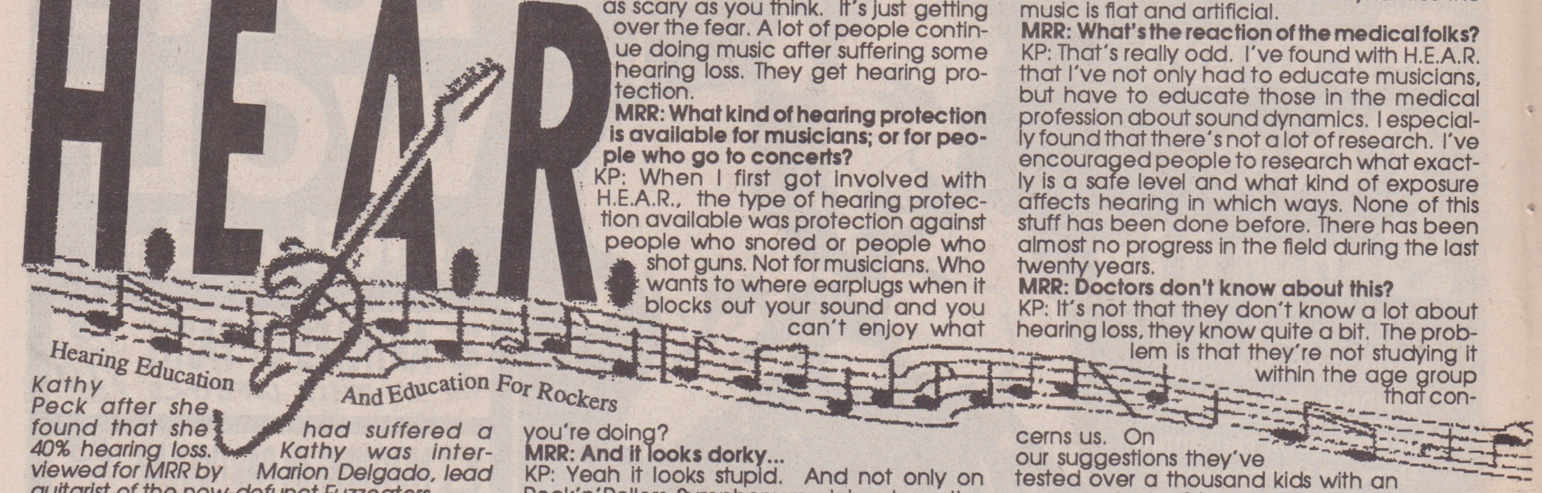


H.E.A.R. stands for Hearing Education and Awareness for Rockers. The organization was formed by former punk rock bass player Kathy Peck after she found that she had suffered a 40% hearing loss. Kathy was interviewed for MRR by Marion Delgado, lead guitarist of the now-defunct Fuzzeaters.

MRR: Why don't you talk about your background, you band and how you discovered what the problem was. Then we'll talk about what to do about it.

KP: Well, I was in The Contractions, an all girl band; a San Francisco underground punk band. We liked to play loud. The time I noticed my hearing loss was when we opened for Duran Duran at the Oakland Coliseum. We played in front of these screaming little girls. What a combination! They should've given us combat pay! The next day I had what they call a "temporary threshold shift." What that means is that my hearing went down and became totally muffled for several days. I heard bongo drums playing for days....

MRR: Just in your head?

KP: In my ears! Then I found that I had a permanent 40% hearing loss. I found I couldn't understand conversations. I had to learn to lip read. And wear a hearing aid.

MRR: Just from this one concert?

KP: No. It seemed like that, but actually it was a combination loss that comes from over a period of time. A lot of people think that can happen, but any professional will tell you that hearing loss is usually due to repeated exposure over a long period of time. That exposure wears down the hair cells, cilia. You can think of it as pieces of spaghetti sticking up. If you knock it, it kind of waves. If you hit it, it breaks off all over the place. That's what happens inside your ear. Those hairs can't grow back and you can have permanent damage.

MRR: Is all hearing loss like yours?

KP: No, there are a couple of types. People either have a high end hearing loss, which starts to influence their ability to distinguish words in conversation...and the other thing is that you can have no hearing loss at all, but you get permanent tinnitis. Sometimes it's not permanent, but it's always a ringing in your ears.

MRR: How do you hear about these problems? Do you hear from specific musicians?

KP: I'll give you an example. I got a call from a guy in Soul Asylum. He was on the road and he called to ask me if he should cancel his European tour. He had tinnitis and wanted to know if it was going to get worse. I told him to keep playing, just protect his ears.

MRR: Do you often get calls from musicians and others?

KP: One of the main reasons I started H.E.A.R. was to try to get medical information and research results in one place for musicians. A lot of the problem is that musicians just go to doctors and they feel that the doctors don't understand them as people. The doctors just say "Well quit making music if it's hurting you." But that's your livelihood, that's your love. You can't tell someone to quit. We have a network of doctors and audiologists who understand that. They'll explain that a lot of times it's not as scary as you think. It's just getting over the fear. A lot of people continue doing music after suffering some hearing loss. They get hearing protection.

MRR: What kind of hearing protection is available for musicians; or for people who go to concerts?

KP: When I first got involved with H.E.A.R., the type of hearing protection available was protection against people who snored or people who shot guns. Not for musicians. Who wants to where earplugs when it blocks out your sound and you can't enjoy what you're doing?

MRR: And it looks dorky...

KP: Yeah it looks stupid. And not only on Rock'n'Rollers. Symphony musicians have the same problem. So they developed a special device called "Musicians Earplugs" by Westone that has a baffle in it so you get a flat response and hearing protection at the same time. Most other earplugs block the high end and make everything sound muffled. I've been talking with those guys for a long time to try to develop this into a cheap product, to sell it to musicians. Of course, they'd have to do the selling. I'm non-profit so I don't make any money off of any of that.

MRR: Don't people still complain about wearing those things?

KP: People say it's like a rubber....

MRR: Ear condoms...

KP: Yep, but if you're in a situation where night after night you're exposed to this volume, you're probably worried about your hearing already. You may have tinnitis. Then you'll be more likely to use some protection. The other side of it is hearing aids, like I'm wearing. So: USE EAR CONDOMS, PREVENT HEARING-AIDS.

MRR: I've talked to other musicians and noticed in myself, that the first signs seem to be having difficulty following conversations in a bar, or where there is a lot of background noise. I've been doing this for a long time, and just now notice the loss. So there seems to be two levels here. The folks just getting into playing— or going to the occasional concert...and us old timers who've already got one foot beyond the point of no return. Since I'm in the latter group, let's talk about that first. So how difficult is it to "come out" deaf?

KP: It's very scary. You don't like to admit it, because it has connotations of being old or being stupid. It's a very emotional process.

MRR: What about you? Did you deny it to yourself at first?

KP: Oh yeah. When I first found out I felt suicidal. This is your conciliation prize? This is what you get for all your time in music? But then you have to realize that there's different degrees of hearing loss. You're not totally deaf. You don't just get struck deaf. So you learn what your problem is and try to prevent it from getting worse. So, after the shock, I decided to take action. But there's something else I want to talk about.

MRR: What's that?

KP: I want to talk about some o f the things we touched on before you turned on this tape. I love music, alternative music, all kinds. I don't want H.E.A.R. efforts to be used as an excuse to regulate music. We're totally against all regulation. It won't help to single out music as a villain. We're all exposed to all kinds of loud noises in our environment. We've got to educate people about how to deal with those loud noises. Also regulators don't understand that music has dynamics. You can't just put on a decibel cap. Some notes are loud and others are soft. Without those dynamics the music is flat and artificial.

MRR: What's the reaction of the medical folks?

KP: That's really odd. I've found with H.E.A.R. that I've not only had to educate musicians, but have to educate those in the medical profession about sound dynamics. I especially found that there's not a lot of research. I've encouraged people to research what exactly is a safe level and what kind of exposure affects hearing in which ways. None of this stuff has been done before. There has been almost no progress in the field during the last twenty years.

MRR: Doctors don't know about this?

KP: It's not that they don't know a lot about hearing loss, they know quite a bit. The problem is that they're not studying it within the age group that concerns us. On our suggestions they've tested over a thousand kids with an average age of twenty who need hearing aids. That's kind of a crime. That could've been prevented if they were educated. It wasn't just rock and roll. Symphony players who have that violin right up to their ear suffer in the same way.

MRR: So what do you do?

KP: You want to enjoy your music. That's the main thing. It's got to be a self-protective thing. We've got to develop products for musicians and let folks use it. Just like people in sports use protective gear. Plus venues have to think about how they're set up. They should be evenly laid out so they don't bombard people at the front.

MRR: What about things that aren't high volume but still damaging? I've read that *Walkmans* are really damaging. What could we do about that?

KP: Maybe they could have a warning or a limiter, just to remind you.

MRR: You mean a beep that would come on and say "it's too loud?"

KP: Yes, a warning that gives you the choice. I don't want anyone to regulate music. Sometimes I feel like I'm in between a rock and a hard place. I'm trying to help, and some people are afraid that it'll be used against them.

MRR: As an example of that, right now David Bowie is being sued for a fan's hearing loss or tinnitis, I'm not sure. Supposedly this difficulty occurred as the result of a single concert. Because of this suit, the state or county is planning a law to legislate a volume limit on concerts.

KP: I heard about that. I just testified in front of the EPA (Environmental Protection Agency). I had the support of all the medical doctors. We came out strongly against regulation of music. And the audiologists spoke that if anyone wanted to regulate the sound, no one would go to concerts because you would destroy the dynamics of music. Through H.E.A.R. people can access educational and self-help materials to help people solve their problems. We're starting new research. Congress and the National Academy of Science has called me up. We need this. We need people to take responsibility for themselves. We don't need others to tell us what to do. All of our materials say "Education Not Regulation." What the truth of it is, is that it took the music community to bring this problem to light. We did it on our own. We don't need anyone to come in at this stage and run our lives for us.

MRR: What are some of the other dangers or regulation?

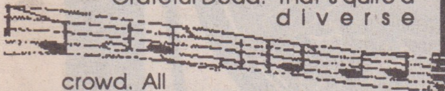
KP: A good example is that today I was talking to a club owner to try and convince him to get

Photo: Cammie Toloui

hearing protection at his club. He said he was afraid to get hearing protection at the club because he's afraid of a lawsuit. Because giving hearing protection would be a kind of admitting that the music could damage the hearing of his patrons. Regulations and lawsuits are like a backlash. They're hurting us. Shame on the people who are suing. It's not the musician's fault, it's not the promoter's fault. Don't point your finger. We're all in a learning stage right now. We've got to do what we can, not call name. We have to make it work to where we can enjoy our music.

MRR: Do musicians support you?

KP: I've had some terrific support. Lars Ulman from Metallica, Ted Nugent, Meatloaf, Todd Rundrgen, Ray Charles, Pete Townsend, Grateful Dead. That's quite a diverse crowd. All on the same bill. These are intelligent people who know the problem exists and they want to help the younger generation. These are people who want to help. How dare it be that someone's afraid to help somebody because they're afraid of a lawsuit? Lawyers, get the fuck out of here.



MRR: Now on a more practical side: What should people do for themselves? What should the club-goer or musicians do right away?

KP: First, know the warning signs of hearing loss. See if sounds are muffled and you can't understand speech, or ringing in your ears. Then go to an audiologist. Have your hearing tested at least once a year. In San Francisco, we have a free program. Even though for the last three years we've had no funding, we've been able to do it through volunteers in the medical profession. We even have audiologist who are also musicians. I'd like to set that up in other states.

MRR: What about ear plugs?

KP: Well some of them just aren't acceptable.

MRR: What about these foam plugs that you can buy in the drug store?

KP: They give great protection and they're cheap. But they block out a lot of sound and they cut off the high end. And a lot of people don't feel comfortable with that. If you put them in and wear them awhile before you play, it doesn't bother you as much. But there are some new products out there. What I'm trying to do right now is help make them more accessible. Primus wears Musician's Earplugs, so does AC/DC. Let's see who else; oh yeah, Robert Plant!

MRR: How could people help you?

KP: If people want to volunteer, that's the best. It would be great if we could get funding, but sometimes people energy can make up for no funding. People think we're a big organization, but it's basically pretty 'ma and pa'.

MRR: Or just ma...

KP: Yeah, pa left. So I do a lot of work. Send out information, run a 24 hour hotline. Arrange for free hearing tests and nationwide referrals. But we do need support.

MRR: Would you like people to actually physically send money? Would that help?

KP: That would help a lot. I'd like to see people also start chapters in their community. For testing and other things. I have a network of physicians and audiologists who would donate time. It's a matter of trying to make that all work. It's not only San Francisco. It's not only New York, it's world wide. I just got a grant from the Swedish government, who saw an article in *Rolling Stone*. We did a movie with a lot of big stars in it like Pete Townsend, Grateful Dead, Ted Nugent. That's publicity. People call. Who do they call? They call the H.E.A.R. project. Without the funding we'll never get out of the closet. (It's the only quiet place in the Free Medical Center.)

MRR: Ok, before the tape runs out, why don't you tell people how to get in touch with you.

KP: The H.E.A.R. hotline is 415-773-9590. You can write to H.E.A.R. (and send money) at: PO Box 460847, San Francisco CA 94146.

MRR: What is the H.E.A.R. hotline?

KP: It's an information message where you can leave a number or address and people will respond to you very, very soon. You can call to get information on hearing protection or anything else about hearing. We also are conducting a support network to connect callers with other people with the same problem. We can also find you medical help if you need it. You can talk to a human voice. First you leave a message and a real person will call you back.

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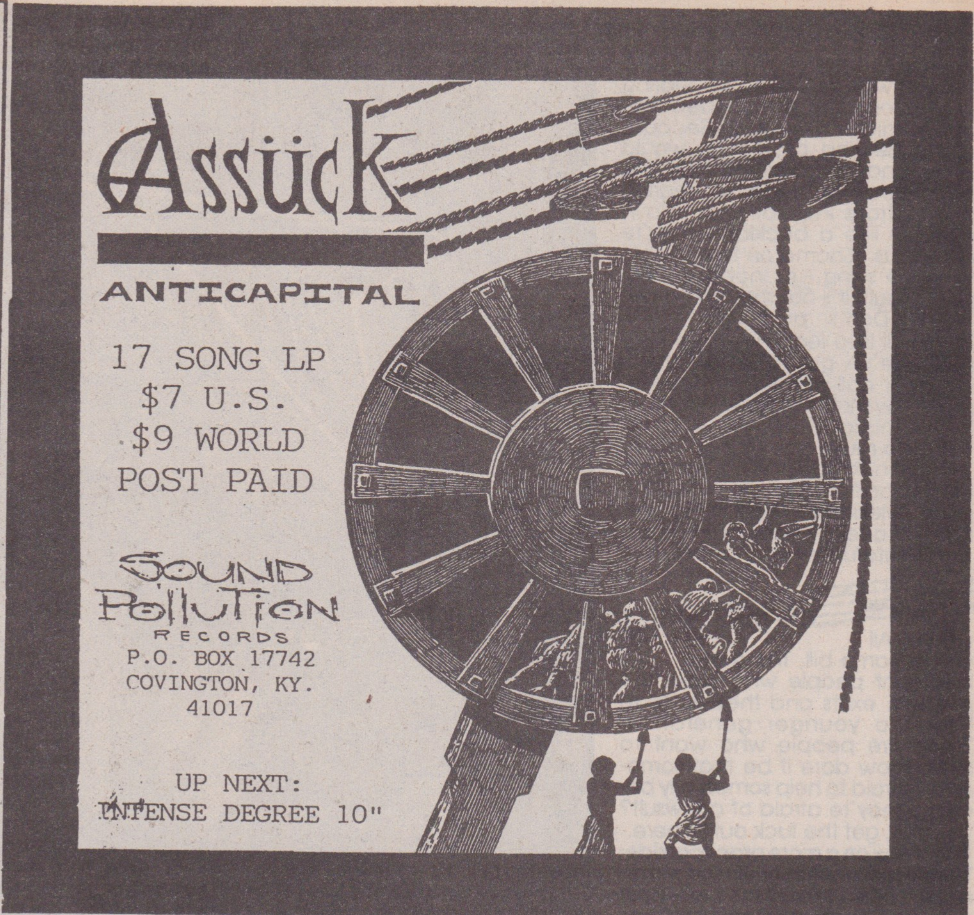

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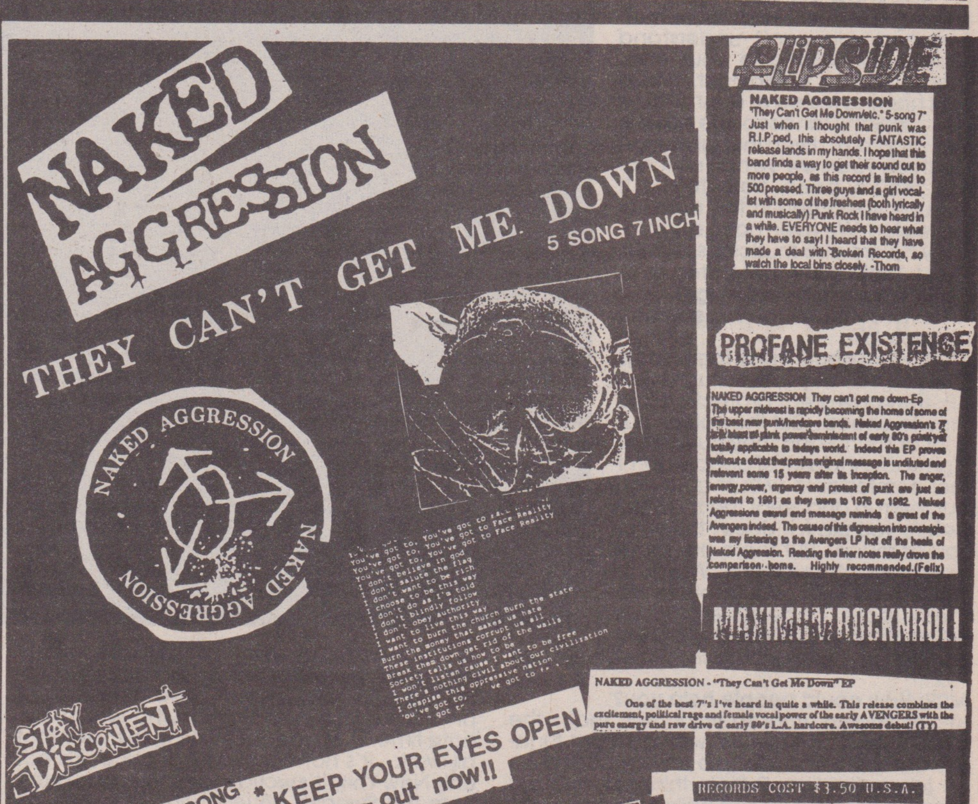

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I want to burn the church Burn the state
Burn the money that makes us hate
These institutions corrupt us all
Break them down get rid of the walls
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I won't listen cause I want to be free
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You've got to, You've got to
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FLIPSIDE

NAKED AGGRESSION
"They Can't Get Me Down/etc." 5-song 7"
Just when I thought that punk was R.I.P.'ped, this absolutely FANTASTIC release lands in my hands. I hope that this band finds a way to get their sound out to more people, as this record is limited to 500 pressed. Three guys and a girl vocalist with some of the freshest (both lyrically and musically) Punk Rock I have heard in a while. EVERYONE needs to hear what they have to say! I heard that they have made a deal with Broken Records, so watch the local bins closely. -Thom

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The upper midwest is rapidly becoming the home of some of the best new punk/hardcore bands. Naked Aggression's 7" is a blast of punk power reminiscent of early 80's punk yet totally applicable to todays world. Indeed this EP proves without a doubt that punks original message is undiluted and relevent some 15 years after its inception. The anger, energy,power, urgency and protest of punk are just as relevant to 1991 as they were to 1976 or 1982. Naked Aggressions sound and message reminds a great of the Avengers indeed. The cause of this digression into nostalgia was my listening to the Avengers LP hot off the heels of Naked Aggression. Reading the liner notes really drove the comparison home. Highly recommended.(Felix)

MAXIMUMROCKNROLL

NAKED AGGRESSION - "They Can't Get Me Down" EP

One of the best 7"s I've heard in quite a while. This release combines the excitement, political rage and female vocal power of the early AVENGERS with the pure energy and raw drive of early 80's L.A. hardcore. Awesome debut! (TY)

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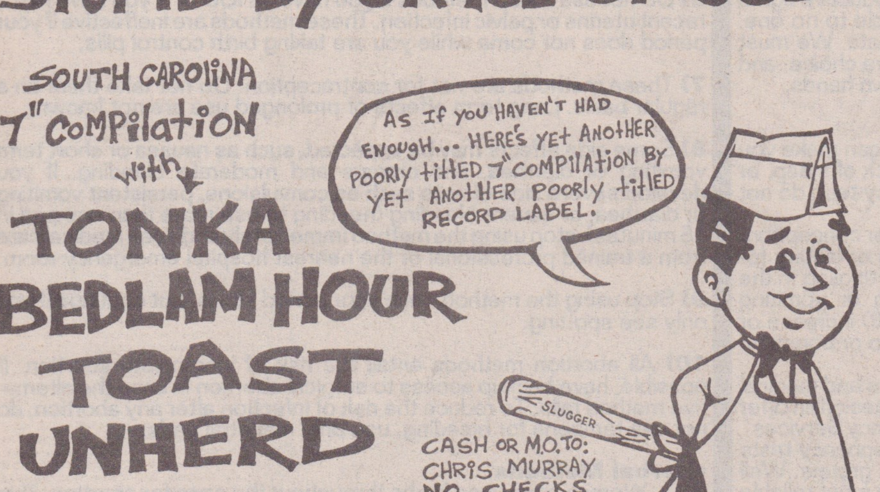
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Regaining Control:

Editor's Note: The following essay is reproduced for informational purposes only from an anonymous pamphlet published by anarchist feminists in Boston. We recommend that extreme care be taken before subjecting oneself to any type of health care regimen, especially including care provided by licensed physicians, or any others who exploit illness or reproductive processes for high profits. ***Warning:*** *These options are can be* ***extremely dangerous****, and even cause death. We feel that it's important you know all the options, but if you choose to use them, it's your responsibility to use these with caution and knowledge.*

Today in America, our right to control our bodies is under attack. Religious groups and conservative politicians are eroding our freedom to make our own decisions about reproductive health. Soon the Supreme Court will hear more cases which could have grave implications for reproductive-rights. Growing, militant anti-abortion groups such as Operation Rescue are staging increasingly frequent attacks on women's clinics. Despite the fact that abortion is now legal, it is inaccessible to many women, especially those who are poor or young. Many women are unaware of or unable to take advantage of their reproductive options due to geographical isolation or a lack of knowledge due to a morally repressive atmosphere.

It is important that we begin to educate and organize to take control of our bodics. We can learn about alternative abortion techniques and establish services such as the Jane Collective, an underground network of abortion providers in Chicago in the early l970s. There are many concerned health care workers who could be allies in such a program. We can establish support networks for teenagers who must leave their homes or deal with the court system to obtain abortions. We can educate ourselves about alternative means of contraception and abortion such as traditional herbal methods. Much of this knowledge is kept alive by women in Native American and immigrant communities, and is being reclaimed by midwives, witches, and herbal healers, and by those seeking to develop health care outside the control of the medical establishment and the state. We can initiate independent research, production and distribution of new drugs, such as the early abortifacient pill RU-486, which is currently being used effectively in France and China, but is denied women in this country due to anti-abortion boycott threats and the fear of liability lawsuits.

While it is necessary to demand that the government respect the right to reproductive freedom, we cannot rely solely on the state. Legislators have a poor record of accountability on reproductive rights issues, and the Supreme Court justices are accountable to no one. Reproductive freedom is too crucial to be left to the state. We must claim for ourselves the fundamental right of reproductive choice, and take our health care and control of our lives into our own hands.

•Are you pregnant?

There are many things other than pregnancy that can make you miss a menstrual period, including stress, poor diet, lack of sleep, or an interrupted schedule. If you have not had a pregnancy test, do not assume you are definitely pregnant.

Common early signs of pregnancy (1-2 weeks after conception) are: 1) missing a period; 2) a period with less bleeding or lasting for fewer days than usual; 3) swelling, tenderness, and/or tingling in the breasts; 4) frequent urination; 5) fatigue; 6) nausea or vomiting (morning sickness); 7) feeling bloated and/or crampy; 8) increase or decrease in appetite; 9) changes in digestion (heartburn or constipation); 10) mood changes. Signs of pregnancy may vary.

Pregnancy tests are available through many clinics and medical practitioners. Family planning and women's health services often offer anonymous free pregnancy testing. Look under "Pregnancy Services" in the yellow pages. Some centers advertising free pregnancy tests (such as Birthright) are actually fronts for anti-abortion groups. Well known centers such as Planned Parenthood may be the most reliable choice.

You can buy home pregnancy testing kits-in drug stores for about $10. These tests are easy to perform, but give false results more often than lab tests.

Most of the tests used by clinics, as well as home tests, are urine tests. These are accurate for most women when a period is about 13 days late. Laboratory blood tests which can detect pregnancy as early as 7-12 days after conception are available, but may be expensive.

•Pregnancy Termination

If you are pregnant, you have several options. Many women choose to terminate their pregnancies. While the decision to have an abortion is not an easy one, it is important to be aware of all available options.

Most abortions performed today are surgical abortions using the suction or D&C method: Abortions are currently legally available, but are expensive, and women who are poor, underage, or outside of urban centers may have trouble obtaining them. Abortion laws vary from state to state. Surgical abortions are safest when performed within the first 12 weeks of pregnancy (the first trimester). For information about obtaining an abortion, contact the National Women's Health Network (202-543-9222) or the National Abortion Federation (800-772-9100), or look in the yellow pages under "Pregnancy Services." If you are a teenager, some of the services in your area may be able to help if you need a court hearing to comply with parental consent laws.

ALTERNATIVE ABORTION METHODS

There are many alternatives to surgical abortion. These vary in safety and effectiveness. The following guidelines are applicable to all alternative methods. Whenever possible, consult with someone who is familiar with the technique you plan to use.

•General Guidelines

1) The earlier these methods are used, the more effective they will be. It is best to use them between the first day you expect your period and the 10th day after it is due. Effectiveness will decrease significantly after this time.

2) Alternative methods are most useful for women with regular menstrual cycles. It is important to be familiar with your cycle as part of an overall program of reproductive health. You can determine your monthly cycle by charting it on a calendar over a period of time.

3) If these methods are not successful and you carry the pregnancy to term, or if you are breastfeeding, the effects on the fetus or infant are not known.

4) Start with a small dosage (to check for side effects) and move up to the full dosage in small increments if there are no adverse effects. Do not take more than the recommended dosage, or for longer than the recommended duration. This will not increase the effectiveness, but may greatly increase the risk of serious side effects.

5) Do not use these methods if you have high blood pressure, epilepsy, allergies, diabetes, heart or kidney problems, or other health concerns, or if you are taking any drugs; these may aggravate existing medical problems or dangerously alter the way the method would normally work.

6) Do not use these methods if you have an IUD or if you have had a recent uterine or pelvic infection. These methods are ineffective if your period does not come while you are taking birth control pills.

7) These methods are not for contraception. Do not take them on a regular basis. Long term effects of prolonged use are not known.

8) Some side effects may be expected, such as nausea or short term vomiting or diarrhea, and cramps and moderate bleeding. If you develop severe side effects such as convulsions, persistent vomiting or diarrhea, or severe bleeding (needing to use more than one pad in 15 minutes), stop using the method immediately and seek medical care from a trained professional or the nearest hospital emergency room.

9) Stop using the method once your period starts, but continue if you only see spotting.

10) All abortion methods entail the risk of incomplete abortion. If possible, have backup access to surgical abortion in case the alternative method fails. To reduce the risk of infection after any abortion, do not use tampons for bleeding, use only menstral pads.

•Herbal Methods

Women have used herbs throughout the ages for abortion. This knowledge has been passed down through traditonal practitioners. Herbal methods should not be used casually. They can be extremely dangerous if used improperly. It is important to be aware of your body and its reactions to the treatment. Learn as much as you can about the plants you wish to use. Herbs have varying effects on different women. It is important to get the advice of someone who has had experience using them. You may be able to locate an herbalist in your area through women's centers, health food stores, or spirituality resources.

Most herbs are used by brewing them as a tea. This is done by pouring boiling water over the herbs and letting them sit in a closed container for the recomended amount of time (water should boiled in a covered, non-aluminum container). Strain the tea before drinking; do not eat the leaves, as they may poisonous. Use only the recommended part of the plant. Whole herbs should not be confused with herbal tinctures or herbal essential oils. Oils may cause convulsions and death. Herbs may be found in health food stores and spiritual shops. Check the Latin name, since common names may vary.

The herbs below are the ones we found the most information about, and which seem to be most commonly used. Much of our data

Taking Health Care Into Our Own Hands

is from a report by a group of women in Europe who have been using these herbs successfully in alternative abortion practice. We have verified the information as thoroughly as we could using a variety of resources.

The best results are reported to occur when using two plants in combination, one from List A and one from List B. The best combination seems to be pennyroyal and blue cohosh. Do not combine two herbs from the same list.

List A

Pennyroyal *(Hedeoma pulegiodes,* also known as American pennyroyal, mosquito plant, squaw mint, tickweed)
Part of plant: whole plant; *do not use oil.*
Recipe: pour 1 cup boiling water over 1 teaspoon of dried herb, let steep for15-20 minutes.
Dose: 1 cup, three times a day.
Duration: 6 days maximum.
Side effects: nausea, numbness of fingers and toes, sweating, dizziness, headaches; *pennyroyal oil may cause convulsions and death.*

Mugwort *(Artemisia vulgaris)*
Part of plant: leaves or flowers.
Recipe: pour 1 cup boiling water over 1teaspoon of dried herb, let steep for 15 minutes.
Dose: 1 cup, three times a day.
Duration: 6 days maximum.
Side effects: nausea, vomiting.

Cotton root bark
Part of plant: root (use organically grown cotton root; commercially grown cotton root contains dangerous pesticides).
Recipe: boil 1 ounce of root in 1 pint of water, leave to stand for 8 hours, dilute the resulting liquid to one cup of water.
Dose: 1 cup, three times a day.
Duration: 6 days maximaum.
Side effects: nausea, vomiting.

List B

Black Cohosh *(Cimicifuga racemosaosa,* also known as black snakeroot, bugbane, rattleweed, squawroot)
Part of plant: (a) root or (b) tincture (buy pre-made).
Recipe: boil 1 oz. root in water, leave to stand for 10 minutes, dilute the resulting liquid with water: 1 teaspoon liquid to one cup of water.
Dose: (a) 1 cup, three times a day (b) 5 drops, 3 times a day.
Duration: 6 days maximum for root or tincture.
Side effects: drowsiness, increased urination, nausea, vomiting, headache.

Blue Cohosh *(Caulphyllum thalictroides,* also known as beechdrops, blue ginseng, squawroot)
Part of plant: root
Recipe: boil 1 oz. root in water, leave to stand for 10 minutes, dilute the resulting liquid with water: 1 teaspoon liquid to one cup of water.
Dose: 1 cup, three times a day.
Duration: 6 days maximum.
Side effects: drowsiness, increased urination, nausea, vomiting, headache.

List C

Many other herbs are reported to bring about abortion (for example, parsley, tansy, yarrow). We found less informalion about these herbs, and much of it is inconsistent. If you want to learn more about them, consult an herbalist who has had experience with herbal abortions.

Rue *(Ruta graveolens)*
Part of plant: (a) leaves (b) tincture (buy pre-made).
Recipe: (a) pour 1/2 cup boiling water over 1 teaspoon dried herb, let sit for 15 minutes.
Dose: (a) 1/2 cup a day (b) 10 drops, 4 times a day.
Duration: 4 days
Side effects: nausea, vomiting

For Excessive Bleeding

When using any abortion method there is a risk of severe bleeding. Shepherd's Purse will reduce bleeding. Keep it on hand when using alternative abortion techniques.

Shepherd's Purse *(Capsella bursa-pastoris)*
Part of plant: tincture (buy pre-made).
Dose: a few drops, applied under the tongue.
Duration: repeat at 15 minute intervals; if heavy bleeding (more than one pad in 15 minutes) persists for more than 30 minutes, seek medical care.

Non-Herbal Methods

The following information concerns non-herbal techniques that have been used to induce abortion.

Vitamin C

Vitamin C is the safest of all methods listed. Drink plenty of liquids while taking Vitamin C to reduce stress of the kidneys (Vitamin C should not be used by women with kidney problems). Unlike the herbal methods, some sources have reported Vitamin C to be effective up to 6 weeks after a missed period, although it is most effective when used early. Vitamin C should be taken 1/2 hour before meals. Vitamin C is unlikely to induce abortion in women who take large doses regularly. Vitamin C can be purchased in powder or pill form in health food and drug stores. Vitamin C may be combined with herbal methods.
Dose: 1 gram, 6 times a day
Duration: 5 days
Side effecls. diarrhea, nausea

Additional Methods

The following methods can be used either alone or with herbal methods or Vitamin C. Thc effectiveness of these methods is not clear, but some women have reported them to be useful.

Reflexology

Focus in the region of the uterus. Massage the ankle just below the ankle bone. Use your thumb held vertically to massage the bottom edge of the bone. The pressure must be deep and firm. Massage 5 minutes per foot several times a day. Deep, prolonged massage of the belly by a trained person may also bring about abortion.

Acupuncture/Acupressure

Acupuncture must be done by someone who knows the appropriate technique. The Needle Spleen Pancreas (SP6) and Colon (C4) sites on both the left and right side are used. The needles should remain in for 30 minutes, during which time they should be stimulated every 2 minutes by turning them in a clockwise direction. Contractions should begin during the next hour or the following night. Acupressure should also be done by a trained person.

Hot Baths

Hot baths are often mentioned as a method of inducing early abortion. Their effectiveness may be due to the heat, or to relaxation and stress reduction.

Menstrual Extraction

Menstrual extraction is an alternative abortion technique developed by the Los Angeles Self Help Clinic in 1971, prior to the legalization of abortion. The procedure is similar to a suction abortion, and is done within the first six weeks of pregnancy. This technique involves specialized, sterile equipment and a knowledgeable support group. All mechanical abortion methods carry a risk of injury and infection, and should be done in a sanitary location by trained persons. Because this technique is complicated, we will not describe it here. Menstrual extraction is a method to explore if you are interested in alternative abortion services. An herbalist or a women's health care worker in your area may be able to give you more information.

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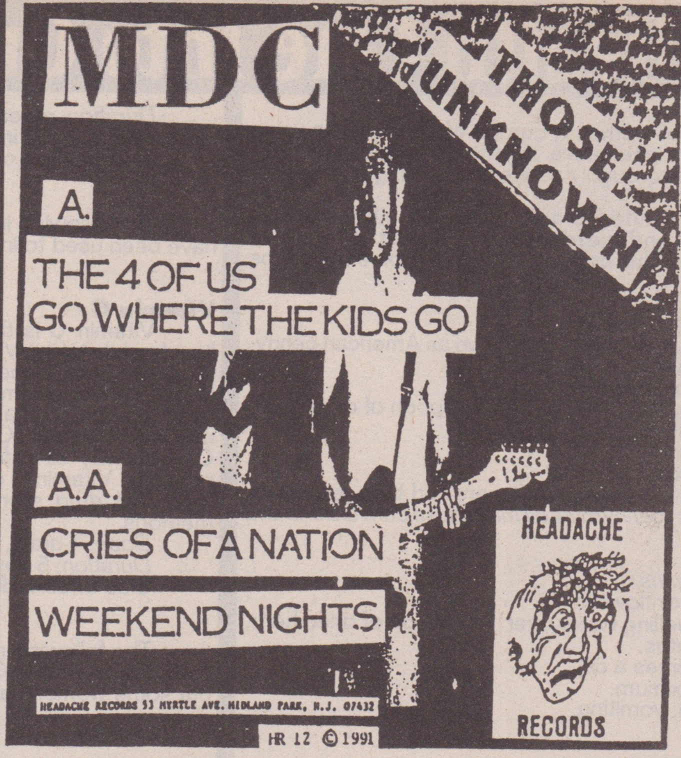

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Deep Six POB 6911, Burbank, CA 91510

TORMENTOR - EP

Aggro metal from SoCal. TORMENTOR vies for actually spitting out their lyrics so you can hear 'em instead of the usual growling gobbidy gook, wounded yeti vocals everyone else uses. The more I listen to this, the more I'm into it. Precision playing and neck breaking speeds highlighted by the punishing pace set by Raul, the stick master from NO COMMENT. Blasphemy is their job and these guys don't even take a lunch break. Sick and evil. (CD)
(Deep Six Records, PO Box 6911, Burbank, CA 91510-6911)

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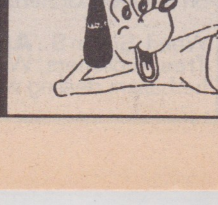

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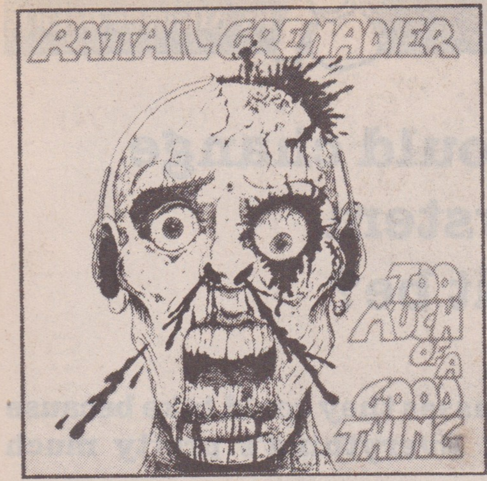
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WHATS THE SCOOP?

By Michelle Belacic

This month's question:

If there was one thing you could change about the US school system, what would it be?

Alisa Brittan, Age 17, Hayward, CA

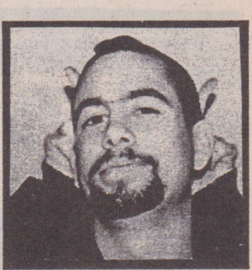
"I'd give people more of a choice of what classes they could take because they don't have much of a choice now! Everything's pretty much mandatory."

Melissa Joyce, Age 18, Marin County, CA

"I think that your grades and your competativeness shouldn't be there. You shouldn't be having to be in school for reasons of having to graduate so that you can become a doctor or lawyer. You should be there because you have to accomplish things, but you can accomplish things in the field that you want to."

Ramsey, Age 18, Daley City, CA

"I think they should kill people at least once in every class, so it's like a class project. Maybe put an electric chair in every class."

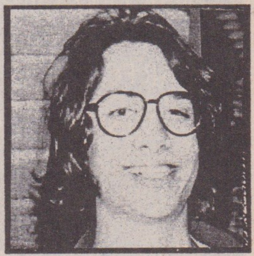


Marcus, Age 20, Oakland, CA

"I think every kid in school should cut every fuckin' day."

Surlo GraphITT, Age 22, Burlingame, CA

"Everything about school has to do with emphasis on getting a job to work for someone else the rest of your life. That's lame. They should teach you how to survive on your own, how to grow your own food, how to make your own clothes, how to defend yourself, how to work on your car. They make auto shop for slackers, but that should be a main course once you're old enough to drive."



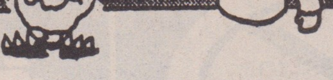
Cyrus, Age 14, Berkeley, CA

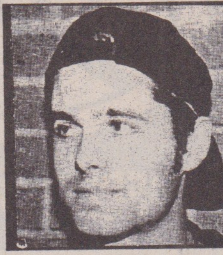
"They should teach you how to be a game show host at school. They should teach how to cut to a commercial break without looking like a fool and they should have colleges for it, and it would be rad if they did cause there would be more game show hosts out there.

Jon, Age 21, Brooklyn, NY

"It seems that they're making it a lot more like a jail than a school. There's no free campus any more and you can't leave the campus at lunch break, so I think they should just be more liberal about campus departures and arrivals and whatnot."

WHATS THE SCOOP ?

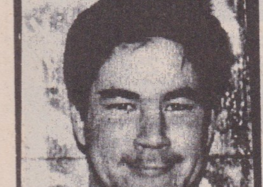




Tim, Age 22, Provedence, RI
"Well, my mom is a teacher, so I'd have my mom teach me at home. Parents should teach at home. You'd learn a lot more at home."

Dave Powell, Age 19, Plainville, MA
"The one 3 things I would change would be: smaller classrooms, pay teachers like doctors, pay doctors like dirt, and re-educate teachers every couple of years."

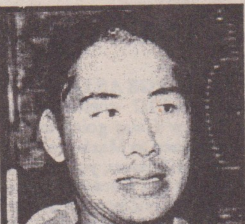
Lee Robinson, Age 21, Ledyard, CT
"You can't change the school system until you change history, so you have to change the books first. They've got to be written by people that aren't just white males. Non-sexist and non-racist."



Bill Burke, Age 22, Fountain Valley, CA
"I'd give free Fudgesicles to the kid with the most tardies and truancies and that way maybe he'd come back and eat and hang out and learn stuff. Positive reinforcement."

Mike Morris, Age 23, Huntington Beach, CA
"Pencils are a problem. I would give children live frogs and ink. I would give the results to gorillas to translate. We would have to, of course, train people to communicate with gorillas to understand who had the right answer. I think we could build on that. Beyond that I'm kind of sketchy on the details."

Fraggle, Age 24, Oakland, CA
"Besides the obvious of giving more money to the schools, especially teachers, so maybe they could come up with something exciting to teach us, I'd make it mandatory for all politicians to go back to school, cause most of them are complete morons. Then they'd see what a mess the school system is in."



Dan Kai, Age 20, Phoenix, Az
"Get kids away from the books at an early age and teach them to grow their own food and get them to play with clay."

Lucky, Age 22, Oakland, CA
"The fact that I had to be involved in the system. That's what I would change!"

Zoey, Age 20, Oakland, CA
"I'd make killing teachers legal."

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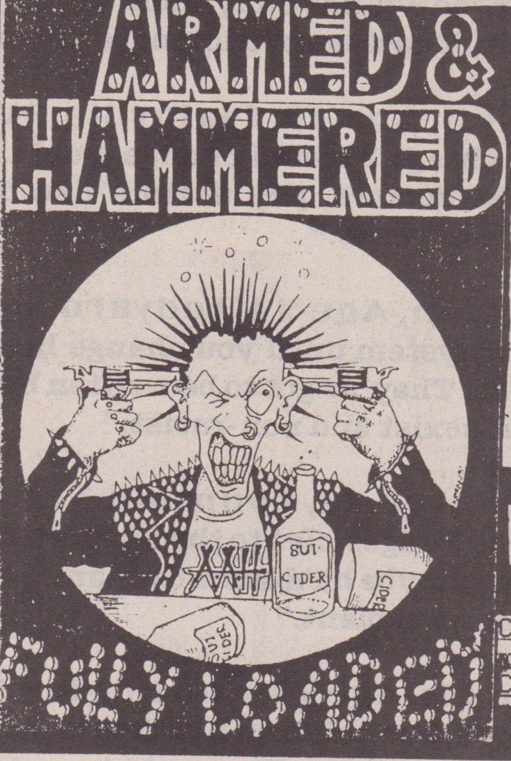

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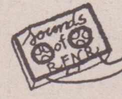

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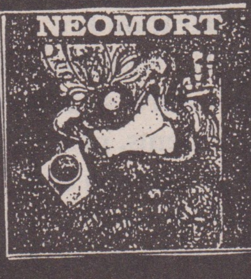

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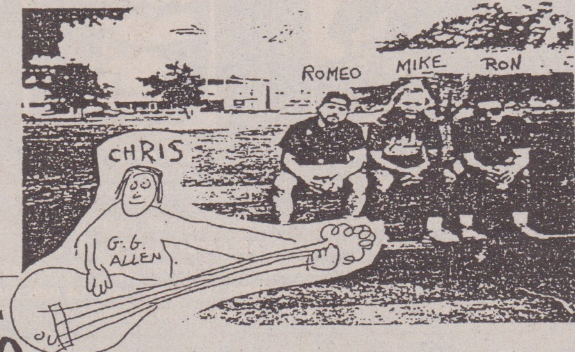

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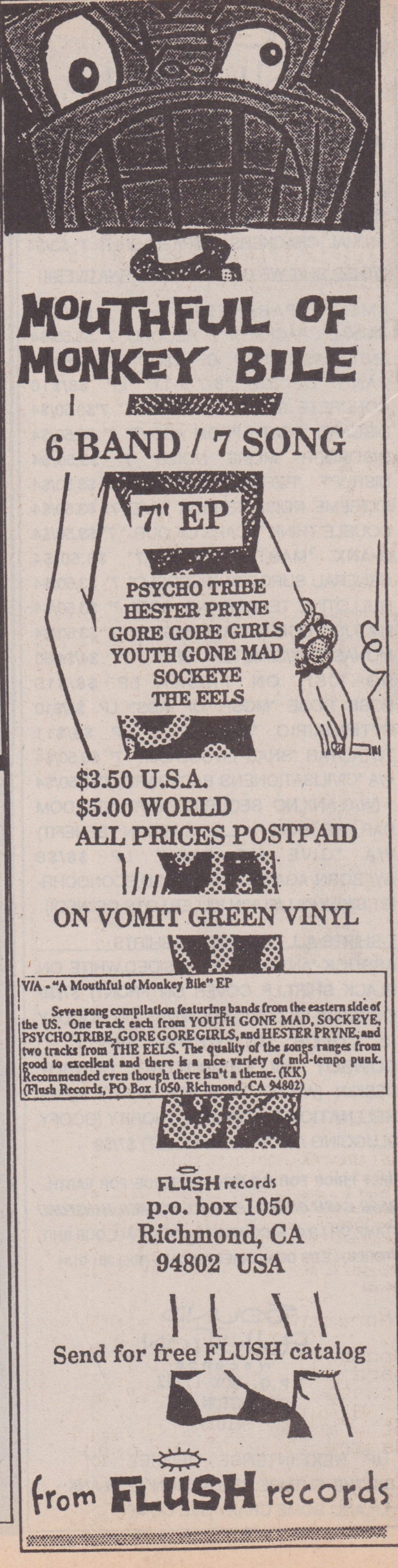

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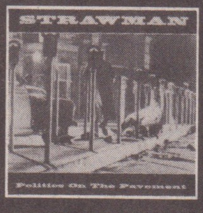

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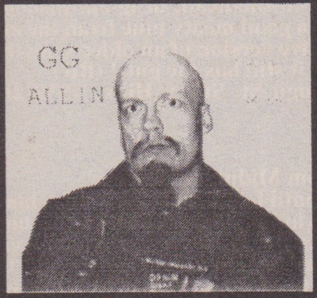
RECORD REVIEWS

Send MRR your record for review. If possible, send 2 copies of records (1 for review, 1 for airplay). No reviews of test pressings. Staff: (SB) Suzanne Bartchy, (MC) Mel Cheplowitz, (CD) Chris Dodge, (HD) Harvey Dent, (BD) Brian Devereux. (LD) Lali Donovan, (KG) Karin Gembus, (WG) Walter Glaser, (MH), Michelle Haunold, (KK) Kenny Kaos, (MK) Mick Krash, (ML) Mike La Vella, (MM) Mike Mcniel, (TM) Timojhen Mark, (SM) Smelly Mustafa, (BR) Bruce Roehrs, (DS) Dave Seifert, (SS) Steve Spinali, (MS) Martin Sprouse, (MW) Matt Wobensmith, (TY) Tim Yo

Hey gang! Despite continued opposition by nay-sayers at this mag, MRR is once again reviewing cassettes! No, this isn't some cruel April Fool's joke! Even though we soon-to-be-tape-reviewers are seen by others as raving lunatics for reinstating this policy, we're ready for the ensuing cassette avalanche. The flood gates have been opened. Send in those great tapes and prove those "doubting Thomas'" wrong. Cheers, Chris Dodge

A.C. - "The CD" CD

More damaging tuneage than any cassette, vinyl or CD from the past, present, or future of hardcore. My guess is there are around 7,000 songs! Everything, especially the kitchen sink, is here including all of their 7"ers, demos, outtakes, and live shows. Almost 80 minutes of sheer raw noise. I would gladly give a cookie to the brave soul who listens to this entire effort in one sitting. Monumental. (CD)
(Ecocentric Records, Dresdenerstr. 30, 5400 Koblenz, GERMANY)



G.G. ALLIN & THE MURDER JUNKIES - EP

Don't know when this torture slab was recorded, but it's plenty raw and in-your-face. In fact, despite the crude production, or maybe because of it, a few of thse songs exhibit a rage you won't find too many other places. (TY)
(Sheehan, PO Box 441, Dracut, MA 01826)

AS IF - "Make It Work" EP

Quirky (not like PRIMUS, but in a good way, silly) punk rock with a psychotic edge. I've always wondered what a band from Concord would sound like; it must be a pretty surreal place to live. Four songs in all, shouldn't be overlooked, but probably will be. (ML)
(Warped Records, 5100-1B Clayton Rd. #126, Concord, CA 94521)

ASSUCK - "Anticapital" LP

I can't believe the sheer volume of amazing damage this month. This Florida trio's foot long debut is the icing on the turntable. Let's talk "undisputed world's fastest band", shall we? Growling severe-core with a penchant for light speed blitzkriegs. If there weren't living witnesses to the fact, I would never believe they only have one guitarist and no bass player! ASSUCK crosses the punk/metal boundary with a sound so harsh they can blow away any band in either genre. Primo pounding production that slaps you across the face like a wet eel. The most extreme grindcore tunes with 100% hardcore ethics. Even at a whopping 17 songs this still isn't nearly enough! I want a 17 album set! I'm honestly jealous that I didn't put this out myself. (CD)
(Sound Pollution Records, PO Box 17742, Covington, KY 41017)

BABYLAND - EP

Techno-hardcore. Drum machine keyboard mayhem. Unlike some other bands doing this, BABYLAND uses some nice clean keyboard stuff, (like GARY NUMAN) not so much the over-distortion route. Works well, good contrast to real fast beats and yelled vocals. Still sounds like WAX TRAX nightclub stuff, though. (GF)
(Flipside Records, PO Box 60790, Pasadena, CA 91116)

BACKSLIDERS - "I'm The Worst" LP

Francois from FIXED UP leads this band on some pretty rockin' music influenced by early '70s glam rock. The songwriting is just average. (MC)
(Spliff, 15 rue de la Treille, 63000 Clermont-Fd, FRANCE)

BAD RELIGION - "Atomic Garden" one-sided 45

Wow! Anyone who's used to BAD RELIGION is in for a big surprise! This is straight-ahead rock, replete with 4/4 drumming and choppy power chords. Don't worry, the trademark vocals and harmonies are still there. Actually, it's a nice change of pace. (DS)
(Sympathy for the Record Industry)

BASTARD - "Wind Of Pain" 12"

A savage soundtrack appropriate to accompany the approaching apocalypse. Massive Japanese anguishcore that would rather crack your ribcage than crack a smile. Rabid, racetrack thrash with a predominant U.K. influence along the lines of EXCREMENT OF WAR, plus a hint of borrowed burliness from great newer Japanese bands like NIGHTMARE. In-your-nads production highlights these eight sonar slaughtering songs. Although it ain't sayin' much, this is my favorite disc of the new year so far! (CD)
(BSR, JAPAN....no address..what the fuck, man?!)

BENITSUBAKI - "Time Is On We Side" EP

One word? OK. Hardcore! There are so many subdivisions of punk these days (which is great), but it's nice to hear some kickass Japanese hardcore. Noisy guitars, catchy, fast drums, and throaty vocals. (SB)
(Dynamite Rock Records, no address, how are we supposed to order this, goddammit?!,JAPAN)

BIG DIPPER - "Approach of a Human Being/The Beast"

"Approach..." is okay, like a better JOY DIVISION meets THE FALL type stuff. "Beast" is more upbeat, brilliant song. Reminds me of SLOVENLY, if you ever heard them...early punk, new wave style. (GF)
(Feel Good All Over, PO Box 148428, Chicago, Il 60614)

BIG MISTAKE - "Just a Taste" EP

At the base lies a basic punk/hardcore foundation. Mixing different styles of punk, horns and funky tempos are thrown in. The strength comes out in the vocal rhythm, and melody with a style that hints of ska among other things. Interesting. (MK)
(Big Mistake, PO Box 10355, Elmwood, CT 06110)

BLACK FLAG - "Live:Police Story" EP

I haven't listened to BLACK FLAG in a couple of years, which may have something to do with how much I enjoyed this. The sound quality is fair, the performance was good. Dez-era old songs, the only worthwhile ones for me. "Nervous Breakdown" and "Depression" were great to hear again....makes me want to dredge out my old LPs... (TM)
(bootleg, no address)

BLACK FLAG
LIVE: POLICE STORY · NERVOUS BREAK-DOWN · DEPRESSION · I'VE HEARD IT BEFORE
YOU BET WE'VE GOT SOMETHING PERSONAL AGAINST YOU

BLUUURGH... - "Suffer Within" 2xEP

No, this isn't that screwy compilation! BLUUURGH...(don't forget those three dots!) is actually the name of the band. This double 7" package of impure blasphemous blasts is an aural sandblaster. These Dutch doom deities fluctuate between tortoise-like, sludge follies and thunderous thrash flurries, all laced with agonized, lurching metallic breaks. Bassmaster and vocalist Jason Kohnen layers his screams in a method that conjures thoughts of the chap from ANTISCHISM shrieking from the bottom of a swimming pool, while King Kong Bundy throws anvils and recites the "Satanic Bible". BLUUURGH... is like President Bush's barfing escapade in Japan...sick but enjoyable. (CD)
(Cannibalised Serial Killer Records, PO Box 1332, 7332 Eislingen, GERMANY)

RECORD REVIEWS

BURNOUT - EP

Cool amphetamine-driven car rock from this band. Kinda BIG CHIEF-y sounding, if you replaced the stadium-sized bombast with the interior of a garage. "Lounge" and "Oil" are heavy rock-based tunes, while "Big Daddy" is a uptempo charger. Good. (WG)
($3 to Drag City, PO Box 476867, Chicago, Il 60647)

BUTTOCKS - "Law And Order" LP

A mostly live retrospective of this early German punk band's efforts, dating from 1978-1983. While the sound quality varies from track to track, it's generally fine and, if nothing else, can give young bands a chance to hear how punk rock should be fucking played - raw, wild and intensely. (TY)
(Weird System, Alstertwiete 32, 2000 Hamburg 1, GERMANY)

C.M.X. - "Veljeskunta" LP

Let's see...in their press thing, it says these guys are "pop" and "speedjazzcore"; fair enough description, but not enough to yank them out of the "weird hardcore band" genre. Yeah, there's some "pop" melodies and quirky offbeat bits, but they still sound like a "more daring than average" punk band. (WG)
(Bad Vugum, Box 362 90101, Oulu, FINLAND)

CALAMITY JANE - "Martha Jane Cannary" LP

Basically ten songs here on their first 12" effort. It's good to see this out as I had heard the band had split. For a long time, CALAMITY JANE has been one of my faves and if you don't have their three singles, this is a perfect introduction. Warm fuzzed out guitar sound (Fenders in overdrive) and driving rock riffage. Sort of like if SUPERCHUNK were from Chicago. Does that make sense? Great album with cool cover art as well. Essential. (LH)
(SMR Records, 11 Salutation Rd., Darlington, CO Durham DL3 8JN, UK)

THE CANDY MACHINE - "History of a Bourgeois Revolution" EP

Four rockin' tunes of varying styles. Nice pop punk, quirky MINUTEMEN-esque breaks, and intelligent lyrics. High end politik with depth which blows away most of the PC dogma floating around. High quality stuff I should've expected considering the JAWBOX connections...Great. (LH)
(DeSoto Records, PO Box 60335, Washington, DC 20039)

CEREBROS EXPRIMIDOS
RITUAL

CEREBROS EXPRIMIDOS - "Ritual" EP

More great Stoogey garage punk from this hardhitting combo. The great live versions of MOTORHEAD, SLAUGHTER & THE DOGS and BLACK FLAG classics further cement their reputation as one of the better bands still kicking out the jams. (BD)
(Munster, Apdo. 18107, 28080 Madrid, SPAIN)

CHOPPING BLOCK - "Grizzly Fetish" EP

Sorry, guys, I got this instead of Chris Dodge. Eight songs of suburb-induced, fury-fueled mania. This is what early SSD would have sounded like if they had done speed. Good for those days when I want to smash chairs, throw TV sets, and then collapse in a corner, sobbing. (DS)
($4 ppd: Blood Soaked Records, c/o Dave Keck, 27450 Garza Dr, Saugus, CA 91350)

CLAWHAMMER - "Ram Whale" LP

Southern California's hot weenies, CLAWHAMMER, reaching down in the depth of their souls (poor white boys to boot) to bring out some blues. This record is kind of a mix between B.B. KING/D.O.A. if you can imagine that?? I like this slab of meat full volume without any tenderizers. Great production, great sound, great fucking band. Probably the best S.F.T.R.I. record to date. (SM)
(Sympathy for the Record Industry)

CLUTCH - "Pitchfork" EP

Slow and heavy big-ass rock here with the thump of the MELVINS, the rhythm and the riffs of the CULT, and the ghost of SLAYER hangin' 'round the corner. A rock/metal thing that's punk in delivery. (WG)
(Inner Journey, PO Box 10384, Wilmington, DE 19850)

COFFIN BREAK - "No Sleep 'Til the Stardust Motel" CD

Like most grunge bands, I think that COFFIN BREAK sounds much better recorded than live. Basically just a collection of singles and tracks from compilations, this is a good sampler of their music. Worth getting just to hear them cover "We Can Work It Out" and "Freebird". (DS)
($12 ppd: C/Z Records, 1407 E. Madison #41, Seattle, WA 98122)

COSMIC PSYCHOS - "Dead Roo/Can't Come In"

Steeped in Australian lager, scorched by the merciless sun of the outback, these mates swagger all over your spindly lil' frame with crunchy guitars and relentless vocals. These stalwarts of the club scene carry on the tradition of knock-em-in-the-head, drag-em-through-the-bush rock-n-roll. "Dead Roo" is a good meaty tune from the new record, while "Can't Come In" is a live version of an older song that has been cleaned up for radio play - it still has the guts! (BR)
(Survival Records, 5361 Marlborough St. Surry Hills, NSW 200, AUSTRALIA)

COWS - "Woman Inside/Theme from Midnight Cowboy"

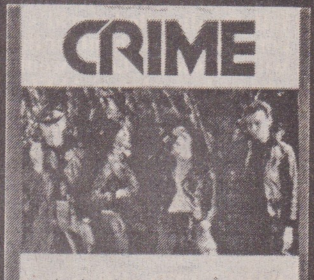
Never really liked these guys until I saw them and had a blast. Although their recorded output pales in comparison to their live show, their records do have shining moments and this one is no different. "Woman Inside" is a straightforward punk/noise crash-up and the flip is a passable instrumental. Not their best to offer, but fans will enjoy. (WG)
(Insipid, PO Box E155, St. James 2000, NSW, AUSTRALIA)

CRACKERBASH - "Jasper" EP

This band is heading in the right direction. On record number three they seem to have finally found their raison d'etre (being upbeat, dare-I-say "punk" with a sixth sense for melody). Real confident playing on three hot songs. Nice packaging job as well. (LH)
(Empty Records, PO Box 12034, Seattle, WA 98102)

CRIME - "Hot Wire My Heart/Baby You're So Repulsive"

Ignore the bootlegs! This timeless S.F. 1976 punk masterpiece has now been officially re-released, pressed from the original plates. Liner notes by Thurston Moore, first 1000 on colored wax. What are you waiting for? (ML)
(Spirit Records, PO Box 170195, San Francisco, CA 94117)


CRIME
hot wire my heart · · baby you're so repulsive

CROCODILE SKINK - EP

Simple, formula thrash with a raw, gutsy feel. Four punk-as-fudge compositions that you've heard before but shouldn't mind hearing again. I officially award these folks with this issue's Yahoo Serious Memorial Goofy Band Name Award. Their song titles are not exactly the most sane either. C.S. ranges their topics from the political ("State Bustar") and radical ("Revolution") to the stupifyingly absurd ("Genitalia"). Rudimentary but still swell for a listen or two. (CD)
(Asia Records, JH 549, 825 Ishihata, Mizuho Machi, Nishitama Gun, Tokyo, JAPAN)

CRUNGEHOUSE - "New Society/Chocolate Love Groove"

My girlfriend once defined psychedelic music as anything that is conceived and played under the influence of drugs. This is it. Weird stories told over quirky and freeflowing jams, the whole of which was recorded by Kramer (who else?). (ML)
(Bomb Apple Records, PO Box 50550, Washington, DC 20091-0550)

RECORD REVIEWS

CRYSTALLIZED MOVEMENTS - "The Lowest Step/In a Room"
Another release from Connecticut's finest psych-damaged, guitar-overkill band. While the guitars still wreck havok, the quality of the tunes here seem to be under par compared to songs from the previous LP's. Perhaps a compromise for the 7 inch format? Still a band doing a genre that I'm still thankful for even if they do go overboard on studio effects now and then. (HD)
(No.6, Caroline Distribution)

CYNICS - "Right Here With You/Learn to Lose"
Still the only band I know of that can pull off 60's, 70's and 90's punk all at once. Mike Michalski (ex-HALF LIFE and HERITICS) is the new bass player and he fits in quite nicely. On par with anything on the "Rock and Roll" LP. Next time guys, use a capitol V. Thanks. (ML)
(Get Hip, PO Box 666, Canonsburg, PA 15317)

CYNICS - "I Want It All/Brother The Man"
I don't see the recording dates on these two tracks but from the handclaps (A) and organ (B) I'm guessing this is at least a couple of years old. They always manage to put out great singles and this (their 13th) is no exception. (BD)
(Screaming Apple, Dustemich Str. 14, 5000 Koln 41, GERMANY)

D.O.A. "Talk Minus Action Equals Zero" LP
Recorded live in Vancouver, B.C., Canada in 1989. The quality of the recording is excellent, if a little over- produced and features old as well as newer songs. The energy of their performance is captured well as well as providing some audience responses. My one complaint is it's not as raw as I like my D.O.A. tunes, but it will do.(MH)
(Restless/Roadrunner Records, PO Box 53013, 1007 RA, Amsterdam, HOLLAND)

THE DEADLIES - "Shirkers Playtime" 12"
Well, they tread that English pop punk tightrope. These three songs are catchy and fun. Lots of energy. But time will tell.... Will they fall into the useless sea of SENSELESS CITY FOUR's? Still, this is a good slab of vinyl. Worth a look. (LH)
(Pinetree Records, 113 Sandbrook Rd., Ainsdale, Southport, Merseyside, ENGLAND)

DECADENCE WITHIN

DECADENCE WITHIN - "Pay Off Time" EP
A funkier, catchier VERBAL ASSUALT. Tight clean production, maybe a little too much so for my taste. It looks and sounds quite straight-edge, but the lyrics deal with depressing personal realizations.(SB)
(First Strike, UK)

DICKLESS - "Load Bearing Stud" EP
I'm totally confused. Is this the same DICKLESS from the Northwest? Too-sung female vocals with weird plunky syntho-sounding guitar riffs and art-jazz stylings. Yikes. (MH)
(Backhoe Productions, 2215-R Market Street #521, San Francisco, CA 94114)

DIVERGANTS - "Johnny Law" EP
Decent slow/fast punk/thrash from Texas with shouting vocals that preach a good message. However, the record fails to distinguish itself from the zillions of other thrash records being made. (KK)
(Scratched Records, PO Box 800867, Dallas, TX 75380-0867)

DOC WAR MIRRAN - "Quirky Skitzo" EP
Longtime German experimentalist with a domestic release, like their previous release the music is "industrial" that's more textural than grating. Lots of sampling, layered guitars and instruments that ends up sounding pretty unique. Includes a guest list of thousands, including BIAFRA, JUNCOSA, etc. Of course whether they're sampled or actually contributors, I dont't know.
(HD)
(Forced Exposure, PO Box 9012, Waltham, MA 02254)

DOLPHINS - "Lenny Bruce/Punk Rock Drunk"
All I said was " Do I really have to review a band called the 'DOLPHINS'?" Well, silly name aside, is one rad 45. Fine Finnish punk. "Punk Rock Drunk" is so damned snotty! Lenny Bruce is tamer, but a definite pick of the week. (LD)
(Helsingkatu, 21E 116, 00150 Helsinki, FINLAND)

REVOLUTION
DOM DAR
STENCH OF DECAY

DOM DAR - "Revolution/Stench Of Decay"
Not the thrash tirade I had psyched myself up for. This is warped 16 r.p.m. paincore that is prone to agony and repetition. DOM DAR dwells on the dark side in this outing as they deal with self pity and nausea while wallowing thru semi-DRUNKS WITH GUNS territory. Top drawer cover graphics which fold out into a poster that might even have CARCASS fans chugging Pepto Bismol. Different. (CD)
(Elderberry Records, c/o S. Hakeskog, Polstjarnev. 2, 4tr, 554 64 Jonkoping, SWEDEN)

DRIVE BLIND - "Charlatan/Every Day"
Normally I'm not the hugest fan of the psychedelic 60's punk thing, but sometimes something will shine through. "Charlatan" has rad strained vocal choruses, and "Every Day" makes liberal usage of guitar spiels in the COSMIC PSYCHOS vein. (LD)
(Black & Noir, 4 Rue Ferdinand, 49100 Angers, FRANCE)

DUH - "Blowhard" LP
Balls out total blowout, I'm going to have to get about 9 copies of this. Ex-BUM-KON celebrity teams up with other punk industry giants to form DUH, more of a way of life than a band. With so much going for them you'd think they could get laid, maybe they should hang around with me more. (ML)
(Boner Records PO Box 2081 Berekeley, CA 94702-0081)

PURITY IN STYLE
PURITY IN NATURE
MAYBELLINE
EBS
Parfums de Coeurs

E.B.S. - "Cosmetic Society" EP
This record's got a lot of catchy hooks, but they probably wouldn't want me to say that because this band is PUNK AS FUCK!! from the shitty recording quality to the sexist, homophobic lyrics. To their credit, this is very DIY, and they obviously put a lot of effort into it. (DS)
($3 ppd: John Tucci, 5022 Riverwood Cir, Winter Haven, FL 33884)

ELIZABETH HERZ - EP
Interesting, to say the least. According to the sleeve one guy plays all the instruments and if that's true he's a one man rock machine. This has a very full sound, a bit on the rock side. The standout cut "Friction" sounds like DIE KREUZEN meets DISCHARGE. Only in New Jersey. (ML)
(Old Glory, 5 White Oak Dr., Colts Neck, NJ 07722)

END OF SILENCE - EP
Freaks unite! Organize a rally, take massive quantities of drugs, play this record, trip out, strangle each other. Quasi-industrial, avant garde dementia like nothing else on this earth. So bizarre and beyond description that bands like VOLKSWHALE sound like A-HA in comparison. If you dare listen to this entire one sided disc all of the way thru, prepare to spend several years in a straight jacket, being fed Gerber strained carrots by your sobbing mother. Only 350 copies for the few brave souls. (CD)
(Ecocentric Records, Dresdener Str. 30, 5400 Koblenz, GERMANY)

RECORD REVIEWS

ERWIN & THE TWO DAYS/FLAT EARTH SOCIETY - split LP
The ERWINS are at best quirky punk, garage, FLIPPER and the LIZARDS rolled into one. Male female split vocals. FLAT EARTH SOCIETY is much more palatable. Punk rock in the early eighties punk/oi crossover vein. Quite enjoyable. (LD)
(Christian Böld, Lützowstr. 5. 8900 Ausburg, GERMANY)

FINGER - "Another State Of Mind" EP
One of last years best singles. This is rough powerful mid-tempo punk with great guitar riffs and a strong contemporary feel. (MC)
(Moist, PO Box 3597, Chapel Hill, NC 27515)

FLY ASHTRAY - "Soap/Bip Feather"
Two tunes of slowish, quirky, jangly meaderaing tuneslessness. Somehow I imagine a DINOSAUR JR. 45 playing at 33 rpm would sound something like this. (HD)
(Vital Music, PO Box 20247, NY, NY 10028)

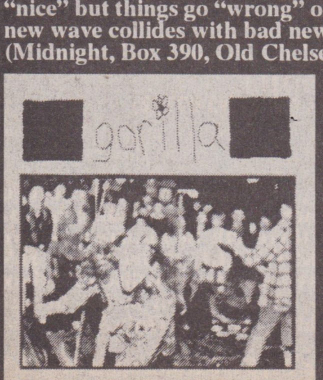
FRUITCAKE - "Creeping and Peeping/Night Cook"
Fuzzy guitars and severely echoed vocals are given bargain-basement production on this twisted, inventive release. Definitely out of the ordinary and worth searching (writing) for. (BD)
(PO Box 27345, Sappington, MO 63126-9345)

FUCKBOYZ - "Love American Gladiator Style" EP
The third single from these guys, and all three are essential. Four tracks of rockin' melodic punk with an outstanding singer and great songs. This band may be good enough to keep punk rock alive all by themselves. (MC)
(Truth About Fonzie, 2864A 24th St., S.F., CA 94110)

GENOA - "What a Wonderful Life! Ha!!" EP
A German bootleg of GENOA's "What a Wonderful Life! Ha!!" 12" (1987) minus the first two songs on side A. No-nonsense Japanese thrash-core that gets a bit quirky at times, and that's a good thing. The original 12" sounds much better tho'. (MM)
(no address, JAPAN)

GORIES - "You Don't Love Me/Give Me Some Money" EP
The A-side is a BO DIDDLEY number which starts out sloppy and degenerates into an extended exercise in total trash. The flip is a unrehearsed SPINAL TAP tune performed "from memory" that is typical of the throwaway material that often winds up on this series. (BD)
(SubPop)

GOTHICS - "Nice/Wrong Wrong"
John Frankovic's post-PLASTICLAND band gives some obscure? 60s punk/bubblegum tune a murky, simple reading. Real "nice" but things go "wrong" on the flip as psychedelia collides with new wave collides with bad new music. (BD)
(Midnight, Box 390, Old Chelsea Station, New York, NY 10011)

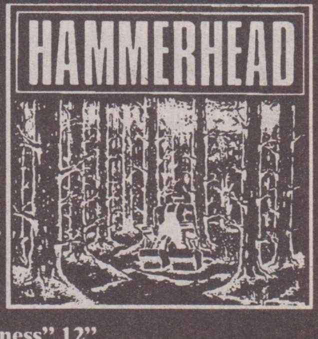


GORILLA - "Gone/Vein Popper"
First off, it's very cool for GORILLA to do a record for Regal Select and vice versa. Once again the Seattle band with something extra (must be that flannel-paisley mix) comes forth with an above average single. I like the keyboards a lot. Go on tour. (ML)
(Regal Select, PO Box 986, Issaquah, WA 98027)

GUNK - EP
Up beat, melodic, some might even say "catchy", all describe these 4 songs. With musical sentiment reminiscent of HUSKER DU, the songs address personal topics and police brutality. Maintained by angry, passionate vocals, this record keeps from falling into pop. (MK)
(Significant Records, PO Box 1113, Camp Hill, PA 17001-1113)

GUTTERSNIPE - "It's Over" EP
There must be something in that Aussie water that gives them such a knock for catchy riffs. Fuzzed out geetah and warm singin' on all three tunes. The title track is the most memorable with it's pop style. But the whole has real punch. (LH)
(Au Go Go, GPO Box 542d, Melbourne 3001, AUSTRALIA)

GUTTERSNIPES - "Hairy on the Inside" LP
Vocals reminiscent of OZZY OSBOURNE, guitars similar to LED ZEP, and a little old-time punk thrown in add up to a commercial rock record with that all-too-fashionable 70's retro feel. Not too bad, but by now you should know if it's your thing. (MW)
(Vice Records, c/o 15 Great Western Road, London, W9 3NW, UK)



HAMMERHEAD - EP
I'm reminded of Charles RORSCHACH's voice with this 6-song 7". It has those gutteral, emotive vocals. The music's total hardcore with neat tempo changes and starts and stops. Yeah! (KG)
(Bodonski Records, Obere Stadtmülgasse 4, 8832 Weissenburg, GERMANY)

HARMONY AS ONE - "White Darkness" 12"
This second go-'round for these three Brits is full of well-endowed, hard-edged baldcore in the same league as STRAIGHT AHEAD and "Thanks"-era HERESY. A shade of the first AGNOSTIC FRONT e.p. pokes its nose up as well. Fifteen noggin clobberin', slammable mosh fiestas. Ham-fisted tribal dances trade off with head-spinning, mach-speed thrash. A feast for punks as well as the hairless. (CD)
(Solidstate, 231 Portobello Road, London W11 1LT, ENGLAND)

HEADCOATS - "Girl From '62/Someone Like Me"
The BILLY CHILDISH "section" at a local store is already about two feet deep and I have to laugh at the ridiculousness of it all. These two lifeless tracks sound like they were conceived and recorded in about ten minutes tops. It wouldn't be surprising to see a rash of bootlegs soon. (BD)
(Regal Select, PO Box 986, Issaquah, WA 98027)

HOAX - "Ohne Mwst." LP
Catchy German pop/punk-rock. As with a lot of German stuff, the chanting-type vocals dominate. Nothing totally amazing, but good. Songs in English and German. (KK)
(Muehlen Kamp 1, W-3121 Gros Oesingen, GERMANY)

HONEYMOON KILLERS - "Hung Far Low" LP
More slow. torturous and fairly raw/dischordant noise. There's enough here for a decent EP, but it gets thin covering two sides of a 12". (TY)
(Flat Puppet Records, 2243 Clybourn Ave, Chicago, IL 60614)

HOODS - "Gangsters & Morticians" LP
This San Diego band containing ex-TREBELS and TELL-TALE HEARTS debuts with a solid album based on the expected British 60s R&B sound. The excellent songs (almost all originals) are given enough of a contemporary production so there's no mistaking this as some twenty-five year-old recording but even the purists would approve. (BD)
(Midnight, Box 390, Old Chelsea Station, New York, NY 10011)

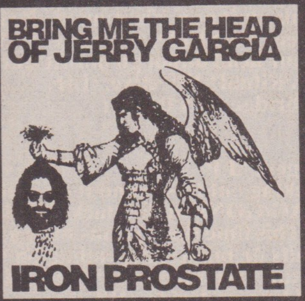
RECORD REVIEWS

IDIOBLAST - EP

The only band that ever reminded me of the MINUTEMEN,KING CRIMSON, and BLACK SABBATH all at once. Actually I guess this is sort of a German version of Gone. Its all instrumental, heavy with lots of breaks and changes. It must be neat to go through life with a name like Pattex. (ML)
(Moe Town, Muggenhofeustr. 39, 8500 Nürnberg, GERMANY)

INSOMNIA - EP

INSOMNIA is one of those bands who would have been called "crossover" five or six years ago. That term has been phased out of the scene, but despite its lack of usage, that's how these five Finns are best described. Four tracks that go "jibbidy jibbidy jib" at a speedmetal pace. Trippy lyrics, good production, plenty of guitar acrobatics, and a funky indie aura surround this record. Pretty good. (CD)
(Bad Vugum, Box 362, 90101 Oulu, FINLAND)

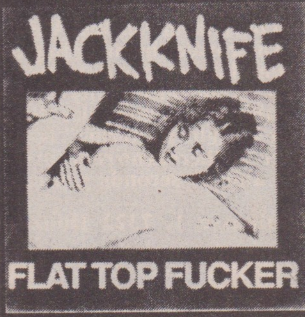

BRING ME THE HEAD OF JERRY GARCIA
IRON PROSTATE

IRON PROSTATE - "Bring Me The Head Of Jerry Garcia/Volunteers"

The perfect 60's spoof by these aging punks. A classic put down on THE DEAD and a rave-up version of a JEFFERSON AIRPLANE tune. Keep rockin' guys! (TY)
(Vital Records, PO Box 20247, New York, NY 10028)

IS THIS BOB - "Sally" EP

This rockin' pop music avoids cliché. The highlight is a HUSKER DU steal; they do the "Laverne and Shirley" theme the same way the HUSKERS did the MTM theme. It's great! (MC)
(Plumb, 1127 Commonwealth Av. #14, Allston, MA 02134)



JACKNIFE - "Flat Top Fucker/Stuck Up Art Bitch"

Totally raw "fuck shit up" punk rock. No pretenses or poses, just rip it up garage mayhem that declares war on everything. The band's out of L.A., but the label is...(TY)
(Limp Records, PO Box 34, Portland, OR 97207)

JUST CAUSE - "No Barriers" EP

Yep. A bit rote. Very much an SE/HC release. 4 songs. (KG)
(Vicious Circle Records, PO Box 3607, Langley Park, MD 20787)

JUST SAY NO - "Tricks (Are For Pigs)" EP

This band changes styles and voices (within some kind of "heavy" modern sound) so often that I have no idea of what they are trying to do. They sound tolerable within a vaguely FLESHEATERS mode at one moment and then execrable as straight bad metal the next. Warning: AEROSMITH cover. (BD)
(Staplegun, PO Box 867262, Plano, TX 75086-7262)

KARIES MENTAL - EP

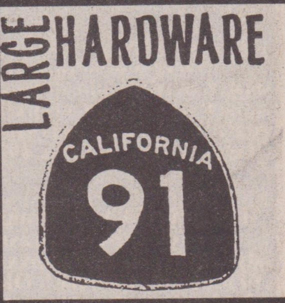
"Inspector" is an instrumental swinging between surf/skater sounds and early SoCal H.C. The rest of this is pretty straight ahead raging H.C. It's sloppy at times, but not really in a way that detracts from the record. Shows a lot of promise. (TM)
(Anaconda Records, c/Maresma, 220-224 Esc.A L-2, 08020 Barcelona, SPAIN)

KINGS OF ROCK - "Bud, Sweat & Beers" EP

These lackluster covers of the SONIC'S "The Witch" and "Are You Gonna Be There (At The Love-In)" by the CHOCOLATE WATCHBAND are sure to send you scampering for the originals. Hey, at least it's not a complete waste. (BD)
(In The Red, PO Box 49593, LA, CA 90049)

KRAYONS - "When All Else Fails..." EP

Four melodic tunes that touch influences from D.C., the East Bay, and plain old hardcore. A pretty young band as they don't pull it off as often as they should and mediocre production doesn't help. Still, there's a fun spirit here even if the song about Korea doesn't make much sense. In fact, they're all pretty good players and some of the vocal harmonies are really nice. Next one should be great. (LH)
(6237 Hanley, Corpus Christi, TX 78412)



LARGE HARDWARE - "California 91" EP

While I admit that I can't imagine having a penis much less a large penis to be a particularly interesting idea, this here is a four song 7" which includes a cover CREAM's "Sunshine of Your Love". This is definitely "O.C. sound"; DOGGY STYLE, D.I.,PLAIN WRAP, etc. Which means it's pretty catchy. Stupid logo. 'Nuff said. (LD)
(Signal Sound Systems Records, PO Box 1861, Victorville, CA 92392)

LOUDSPEAKER - "Supernatural" CD

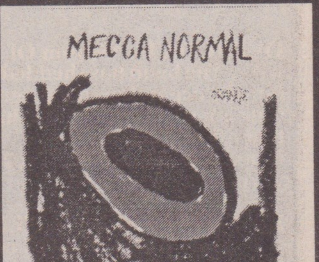
A couple ex-CRUCIFIXers team up with an old PUSSY GALORE dude to form this new NY based band. Their early singles had a focused post-punk/art noise feel to them, but this ten tracker has more rock overtones to it, but with the same dissonant guitar lines, depressing lyrics, and churning rhythms. Although they could use a tad more diversity, their shtick is a pretty good one. (WG)
(Cargo Records)

LOVE BATTERY - "Foot/Mr. Soul"

I've seen these guys a couple times and I never really caught their appeal; I can't say this release sways that feeling any. They just have a fuzzy, noisy, slightly psychedelic sound that seems to lack character. Which is not to say "Foot" is a bad song; it's pretty catchy in a DINOSAUR JR-ish way. On the flip is a (suprise!) BUFFALO SPRINGFIELD cover, without too much spark. Fair. (WG)
(SubPop)

MANTIS - "Who Wants to be a Camel" 45

Exuberant discordance with massive level of pound n' scorch not unlike a more disjointed VOLCANO SUNS. Lots of chanted/shouted vocals over a bed of unpredictable drum/guitar grunt. Seems to contain the right combo of sloppiness, loose- riffing and garage-level aggro. But still as the hippies say "...seems to lack a center..". (HD)
(Drag City, PO Box 476867, Chicago, IL 60647)



MECCA NORMAL - "Orange" 45

The A-side is a long, slow ballady thing but the flip kicks in with their patented guitar punctuation which makes it a lot more engaging for me. Jean Smith, Patti Smith, what's the difference? (TY)
(Harriet Records, PO Box 649, Cambridge, MA 02238)

MONSTROSITY - "Burden Of Evil" EP

Your ears will atrophy. Your buttocks will shiver. Your gonads will go. MONSTROSITY is the most extreme band I've heard in...at least a week. Okay, so it ain't that big of a deal, but I swear these fiendish Floridians will soon have the deathmetal world by its family jewels. Only two outings (ya cheapos!) on this mortifying masterpiece. Way unpolished production here gives the platter an extra kick in the rump. Harsh death thrash with a hardcore aura. Faster than Speedy Gonzales and tighter than a nun's buns. Delightfully unhealthy music, (CD)
(Relapse Records, PO Box 251, Millersville, PA 17551)

RECORD REVIEWS

MORBID ANGEL - "Abominations Of Desolation" CD

The "lost" album that has already run the bootleg gauntlet is finally available in its virgin form to boot back those naughty deathmetal pirates. What you get is the entire unholy origin of this infamous clan with screaming solos, Satanic invocations, and all. Anyone familiar with this evil icons material may have a hoot over early versions of "Chapel Of Ghouls" and "Abominations". Surprisingly, some of their riffs sound more like a metal MISFITS than their newer Slayer-esque stuff. But not by much. This is still heavy duty human sacrifice muzak. Lick the cloven hoof lest ye be damned...or something like that. (CD)
(Earache, PO Box 144, Nottingham, NG3 4GE, ENGLAND)

MOTORVIRUS - "Trippin' Corpse/My Brains"

Here's a band with an appeal all their own, an appeal that's fairly hard to pin down. They have a kinda rock/post-punk/punk attack which connects well. Heavy sound, cool graphics, a Washington state band on a Texas label. Good. (WG)
(Over & Out, PO Box 49795, Austin, TX 78765)

MOUTHPIECE - "Straight Edge" EP

In case the title wasn't blunt enough - the jump photos, graffiti-style letters, and "Thanxxx" list should all tell you that these guys play STRAIGHTXEDGE! Okay, I'm prejudiced, but this record did absolutely nothing to make me reconsider my opinion. (DS)
($3.50 ppd: New Age Records, 1036 Mt Whitney Dr, Big Bear City, CA 92314)

MULE- "Uncle Fuck/Summer Breeze" EP

Catchy melody ala CRIMPSHRINE, beefy stretchy guitar chords and punchy drums on "Uncle Fuck". The B-side is that 70's classic by SEALS AND CROFT "Summer Breeze" done with such an evil approach that it gives this song a whole new feeling. Great! (MH)
(Browner Records, 3574 S.E. Sherman, Portland, OR 97214)

NERV@beats
CARJACKIN'

NERVEBEATS - "Carjackin'" EP

Real trashy '77-style US punk here. Two fast songs, two medium, all strongly rooted in garageland. Snotty and fun, without being self-conscious. Out of Detroit. (TY)
(In The Red Records, 2627 E Strong Pl, Anaheim, CA 92806)

OSWALD FIVE-O - "Felony Flats/Eraser"

This band sounds like an updated X. Smooth alternative pop with a rootsy american influence. (MC)
($3 to Imp, PO Box 34, Portland, OR 97207)

OVERCOAT - "Season Of The Witch/1000 Years Ago"

The band has shedded the MARSHMELLOW from their name but the organ-based garage-psych approach remains. The "Witch" tune is a rocking original that clocks in at under two minutes and not that other song. (BD)
(Face, Via Sopramuro 48, 291000 Piacenza, ITALY)

PAIN TEENS/GOD IN TEXAS - split 45

The PAIN TEENS churn out "Bondage", a rhythmic track which thumps along with numerous samples, while GOD IN TEXAS deliver "1066", an uptempo rocker full of power and melody. A cool sample of both bands. (WG)
(Rave, PO Box 410209, San Francisco, CA 94141)

PATARENI/BUKA - split CD

Now here's a CD that's truly worth the cabbage. This CD-only release features 64 PATARENI tracks and 12 by their brothers BUKA. A potpourri of angry guttural thrash and noisecore that pulls out all of the stops. Jammin' tracks and from what I know, none are previously on wax. Lotsa varied musical styles thrown into a Mixmaster. Original and harsh and infinitely better than their previous releases. Great output from these isolated bands. (CD)
(Davor Kodzoman, Tuskanova 26, 41000 Zagreb, CROATIA)

PENETRATOR - "Beyond Your World" LP

PENETRATOR is punk/metal madness, full on thick neck music. The kind that you can head bang to. Seems to be a lot of different influnces here...everything from METALLICA to NAPALM DEATH and even D.R.I. The thing I like the best is that they have a girl singer. It's cool to have a death/punk/metal band with a female singer, dealing with woman's issues. Def, hip and cool. This one gets an A+ from me. (SM)
(A.P.M.C. New Wave Records, BP 6, 75462 Paris Cedex 10, FRANCE)

POLVO - "Vibracobra/The Drill"

Slow-medium paced, and slighly noisy pop and pop punk. Typifies the regional stereotype, and is neither too exciting nor too repulsive. (TY)
(Jettison Records, PO Box 2873, Durham, NC 27715)

POP SMEAR - "Angel Talk" EP

Don't let the name fool you...This ain't pop. Six women playing two demented songs somewhere between the SLITS and early WALL OF VOODOO. Both songs stick in your head although mostly due to the disturbing singing. Almost tribal. Ritual? Effective. (LH)
(Harriet Records, PO Box 649, Cambridge, MA 02238)

PORN ORCHARD - "Urges and Angers" LP

These Georgians have been kicking out this sound for a while: a dischordant, dissonant BLACK FLAG/GONE-style attack complete with Ginn riffs and off-beat tempos. This time there seems to be a bit of DIE KREUZEN also. The band hits or misses, depending on the individual; I'm fairly partial to this stuff and tunes like "Tell Me I'm October" are definitely "on", but I'll let you decide. (WG)
(C/Z, 1407 E. Madison #41, Seattle, WA 98122)

PUNGENT STENCH - "Been Caught Buttering" CD

I'm tellin' ya, these guys are just too incredible for their own good. Nine of the most heinous, cartilage cracking, brain amputating grindthrash masterpieces to ever creep over from Europe. Absolute perfection in every sense of the word. Their overwhelming impact is intensified by the immaculate production that you can not only hear but feel. PUNGENT STENCH possesses an uncanny ability to create molten musical chaos that is as memorable as it is muscular. Raspy, double-barrelled speedy thrash. "Been Caught Buttering" (sounds like a Monty Python title) works you over 'til there is no relief in sight. The most nerve-wracking 37 minutes and 14 seconds you'll ever spend. (CD)
(Nuclear Blast Records, Mittelmuhlgasse 1, 7322 Donzdorf, GERMANY)

QUEWEED - "Beat Me/I Love You"

Swedish drum-machine powered stuff with the mandatory low indiscernable vocals. Sorta falls somewhere between BIG BlACK and LAIBACH . (HD)
(Big Brothel Condominium, Box 6170 S-102 33 Stockholm, SWEDEN)

"I Love You"
The Queeweed.

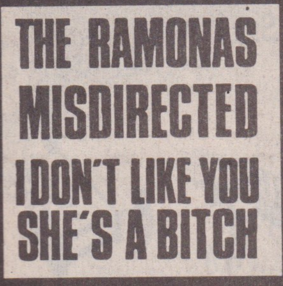
RADIOPUHELIMET - "Pian Pian" LP

Meanie punk-noize from Finland. Pretty head-lurchin' guitar boil that straddles the border between hardcore and AmRep grunge. Pretty consistent high-bore intensity throughout with that (Finnish) sandpaper vocals and constantly gut-wacking guitars. Rocks my world pretty thoroughly. (HD)
(Spirit/Bad Vugum, Box 362, 90101, Oulu, FINLAND)

RADIOPUHELIMET - "2 1/2" LP

This is a compilation of some of this Finnish band's 7 in. releases. Music is kind of a hard-noise rock type thing. Like a cleaner, more coherent SCRATCH ACID, or a mellower LAUGHING HYENAS. A little more normal, but certainly nowhere near pop. Pretty heavy, moving, quirky, tight as fuck. (GF)
(Bad Vogum, Box 362 90101, Oulu, FINLAND)

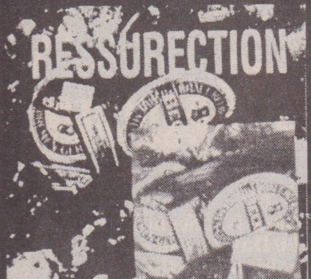
RECORD REVIEWS



THE RAMONAS - "Misdirected" EP
Here's the sequel to The RAMONAS excellent 12 inch debut from about a year ago. These women combine '70s and '60s punk influences on 3 original tunes this time. This is very rockin' stuff from an outstanding band. (MC)
(Detour Records, 237 8th Ave., S.F., CA 94118)

RATTLESNAKE MEN - "Sahara Tour 88" LP
Their latest LP. a catchy bundle of songs from this German outfit. Loads of hooks, melodies, and harmony. Songs about about life and women. What more could you ask for? (LD)
(Tiara-Tonträger, Böckhstr. 47/48, 1000 Berlin, GERMANY)

REAL COOL KILLERS - "Hate Yourselves" LP
Another excellent record from this French band. Driving full-sound, head bouncing, STOOGES influenced punk rock. Excellent sound with guitars that stand out without any fancy bullshit. Hard to believe this is from France. Songs in english. Recommended. (KK)
(Spliff Records, 8, rue de la Treille, 63000 Clermont-Fd, FRANCE)



RESSURECTION - EP
I was at first struck by this EP's straight-edge-y-ness. But then I saw that this NJ band puts some good music together. There are these little jams (cool ones, though) that fill out the songs and make them less routine, and neat-o chords that give this (especially side 2) almost a NEUROSIS, RORSCHACH feel. (KG)
(New Age Records, 1036 Mt. Whitney Dr., Big Bear City, CA 92314)

S.D.S./MISERY - split LP
S.D.S. return with masterfully savage capillary constricting 'core. Throwing their weight around more than Mama Cass, this Japanese destruction unit segues between gloomy, gutter-sludge worship and breakneck son-of-TERRORIZER thrash. Typical depressing lyrics and graphics. Ace production. MISERY blows doors as usual. Perfect music for a sasquatch orgy. Overbearing and nearly nihilistic. The type of stuff that makes you feel crappy for even being alive. This will have the crusty crowd leaving goo in their unwashed trousers for months to come. (CD)
(MCR Company, 157 Kamiagu, Maizuru, Kyoto 624, JAPAN)

SAID & DONE - EP
Like a steamroller from hell, this baby just cruises down the road at a steady 20 miles per, annihilating any small children or paraplegics who get in the way....and then the guy starts singing. I've never heard such fantastic lyrics sung so terribly. Buy it for the music; forget it for the vocals. (DS)
(Suburban Voice, PO Box 1605, Lynn, MA 01903)

SCIENTISTS - "Hideous Throb" EP
A boot of four decent sound-board quality live tunes from what appears to be the infamous SALMON/SUDJOVIC/RIXON/THEWLIS lineup. Sounded like it was a pretty hot show as all the tunes have that inherent swamp-laden thweakedness and nastiness that sometimes reared its head on their studio records. Includes inspired readings of "Happy Hour" and "Fire Engine" (HD).
(Steamin' Turd records, No address)

SEBADOH - "Oven Is My Friend"
OK, is this the sign that it's time to get out of punk rock? SEBADOH does a cover of CHURCH POLICE's song off the MRR comp *"Not So Quiet..."* Weird!!! Noisy, quirky stuff, 5 songs. Jesus, CHURCH POLICE??? (TY)
(Siltbreeze Records, PO Box 53297, Philadelphia, PA 19105)

7 SECONDS - "3 Chord Politics" EP
This is a bootleg of their 1982 cassette-only demo, and boy, does it sound like it. Recorded before Kevin started singing and Troy played drums, this is hard enough to find to make any diehard 7 SECONDS fan happy. However, five of the thirteen songs have been released before, and the rest don't make the record worth buying. Only 305 copies, colored vinyl. (DS)
(Sneaky Straight Records)

7SECONDS
3 CHORD POLITICS
1982 DEMO
13 TRACKS, 8 OF THEM NEVER ON VINYL.
FEATURING DIM (FUTURE SECTION 8) ON VOCALS.
7SECONDS
7SECONDS
SUPER LIMITED EDITION 305 NUMBERED
ON VARIOUS COLORED WAX ONLY!!

7 YEAR BITCH - EP
This is an interesting blend of garage-y rock, garage-y garage and garage-y punk. In fact, this music might remind me of L7 if they were more garage-y, less rock'n'roll. Women doing music in Seattle is cool. (KG)
(Rathouse, 1900 E. Denny Way, Seattle, WA 98122)

SILVERFISH -"With Scrambled Eggs" EP
This UK band's releases have always been at least pretty good and this may be the one that pushes them towards greatness. Improvements shine through in the production and songwriting departments and Lesley can spit out venomous lyrics with the best of 'em. Hearing a woman belt out, "If I break somebody's arm, I swear it's only half my charm" is refreshing on a certain level. Great aggressive post-punk noise. (WG)
(Creation Records, 8 Westgate St., London E8 33RN, ENGLAND)

SINS OF THE FLESH - "Know Your Enemy" EP
My friend, Steve Von Till, and I used to be the biggest, and only, South Bay fans of this Sacramento band. Many years passed and S.O.T.F. dropped from sight. Then out of the blue, this dude in Kentucky sends me their new record! What the fuck? Sure enough, one of my favorite unknowns is still kicking around. Solid, anti-authoritarian, grassroots crunchcore. Heavier on the metal side than their LP, but still pumping with that hardcore foundation. Bassy and raw militant punk with genuine insurgent roots. These guys have always had a hard time getting themselves known, but they're one of the few punk bands who have always stood firmly on their beliefs and actually still give a rat's ass about what happens in the world. Buy this. (CD)
(Desperate Attempt, 1320 South Third Street, Louisville, KY 40208)

SLAS - "Eye Of Confusion" EP
Rollicking, German emo-core with an oi edge. A good pub band combining harmony with D.C.-influenced music. Personal lyrics based on the usual array of values: being true to yourself, etc. This is a curve ball from this label which usually puts out insane blurr bands. Normally I'm not into this type of thing but this hit me at the right time. Good job. (CD)
(Ecocentric Records, Dresdener Str. 30, 5400 Koblenz, GERMANY)

SLEEP - "Volume One" LP
Imagine if MISERY played all SABBATH covers. SLEEP, formerly ASBESTOS DEATH, has developed their music to a point where it orbits around the MELVINS universe. In other words, you can't discern any logical placement of the already maddening riffs. SLEEP does to music what Escher did to art. Insanely complex yet uniform in its chaos. This platter left snail tracks when I pulled it out of the sleeve. It's slow all right. And most of all, you'll never believe what label this is on. Geezer Butler would be proud. (CD)
(Very Small, PO Box 8223, Emeryville, CA 94662)

SLUT VINYL - "No Bar Too Far" EP
CORRUPTED MORALS-ish HC from this Fresno area band. Good and tight musicianship, slight metal influences, and lyrics about personal and societal problems. Competent. (WG)
(Raging Records, 639 E. Olive Ave., Fresno, CA 93728)

RECORD REVIEWS

SMOKING POPES - "Inoculator" EP
Catchy upbeat pop punk that deals with themes of love and sensitivity, but is done in such a backhanded, dark and clever way that it doesn't leave that sickly GREEN DAY aftertaste. (TY)
(Radius Records, PO Box 723, Lincolnshire, IL 60069)

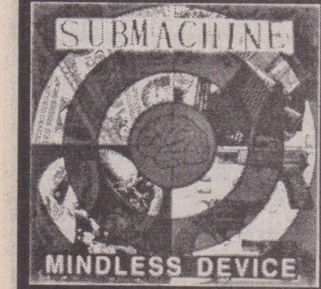
SOCKEYE - "Grand Wizards Of Your Parent's Sex Lives" EP
Sorta a comedy act for the 7" buying public. Ranges from acoustic silliness to sorta minimal deconstructionist silliness (right!). Overall effect is of listening somebody lose their ability to play an instrument all the while free-associating. Songs like "Boy with the Bruised Butt", "Poop and George". Whatever. (HD)
(Scat, PO Box 141161, Cleveland, OH 44114)

SOFAHEAD - "Acres of Geese" LP
Impressive release, very similar to their earlier releases, and even a song off the last LP. I guess I would compare it to A.P.P.L.E., especially the female vocals. Keep em' coming. (SB)
(SMR Records, 11 Salutation Rd., Darlington, Co Durham, DL3 8JN, UK)

SOMETHING TO BURN - EP
On the surface this seems like hooky, sometime new-wavish, pop-punk. However, there be some weird recording choices, from cranking the guitars way up in the mix (and unleashing some wah-wah/U2/duel guitar heroics of dubious execution) to the wheezing neo-synth line on another song. Makes for an interesting clash of aesthetics. Still some cool hooks here as well as some punk rock grit displayed in "TV Junkie".(HD)
(Moe Town, Muggenhoferstr. 39 8500 Nurnberg, GERMANY)

STRAWBERRY SPRING - EP
Wait for one of those rainy Saturdays when you're bored and depressed, then play this record all day long. Three songs, starting out as lightweight hardcore and getting progressively slower and moodier with each song. Their singer not only sings in English, but manages to sound exactly like David Bowie. (DS)
(Bodonski Records, Obere Stadtmuhlgasse 4, 8832 Weissenburg, GERMANY)

STUMP WIZARDS - "Out of Pressure/Remember Me" EP
Fuzzed-out 60's punk guitar with a really catchy bass line and sneered/shouted vocals. Both songs are raw, fast and to the point. Another worthwhile release from this prolific band.(MH)
(Get Hip Records, PO Box 666, Canonsburg, PA 15317)



SUBMACHINE - "Mindless Device" EP
Here we have a timeless punk rock record, could be '78 could be '88 could even be (God forbid!) 1992! "Corruption" is a standout cut, sounds like a U.K. SUBS out take. Everything about this screams "Pittsburgh!" right down to the HALF LIFEsque back cover. That did it I'm shaving my head. (ML)
(Rust Records, PO Box 81942, Pittsburgh, PA 15217)

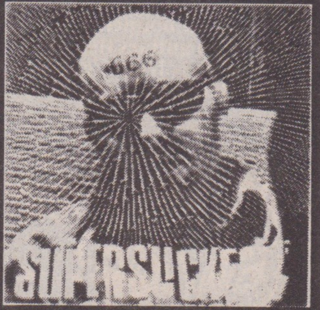
SuB SOCIETY
Relaxin'

SUBSOCIETY - "Relaxin'" EP
D'you know that heavy, vital hardcore sound coming out of San Diego right now? SUBSOCIETY has a lot of that feel, which sounds to be in part AMENITY's influence and also a sense of urgency and life. Heavy, yet melodic and, yes, memorable. (KG)
(Vinyl Communications, PO Box 8623, Chula Vista, CA 91912)

SUBZERO - EP
A pretty powerful package of NY-style HC here, but with more intelligence than usual, both musically and lyrically. This outfit features former and current members of BREAKDOWN, who I don't like very much. Maybe they should stick with SUBZERO. (DS)
($3.50 ppd: Inner Journey, Inc, PO Box 10384, Wilmington, DE 19850)

SUPERCHUNK - "Tower" EP
Okay, nothing totally new here. "Fishing" we all know. A diffy version of "Tower" from the latest album. Songs on side two are both taken from their long gone "Chunk" 7". Of course all the songs have that warm fuzzed out guitar, catchy singing, and punk energy. But with nothing new, this is mostly for the fans (which I am one). (LH)
(Messiah Complex, Box A566, Sydney South 2000, AUSTRALIA)

SUPERSUCKERS - "Like a Big Fuckin' Train" EP
OK you punkers, here's a record on SubPop that you can really sink your teeth into. Everything that was great about punk in the first place mixed with everything that was cool about the Northwest four years ago. Too good to be true. (ML)
(SubPop, 1932 1st Ave. #1103, Seattle, WA 98101)



SWISS ARMY TRACTOR - "700 Days" EP
I'm not sure what the covers message is... Seems to be "coffee and cigs will burn your house down." "700 Days" is nice pop. Not very energetic, but it's nice. "Above Me" has a bit more edge although less catchy. Mid-tempo is the key word here. (LH)
(PO Box 4110, Star City, WV 26504)

T.D.F. - "Place Tokyo Under Martial Law" EP
Aaah, the comforting "pat-a-pat-a-pat" of hardcore drums, the endearing incomprehensible ranting of the vocalist, the cooing and screeching of the guitar, and the fluid flubbing bass. How I love thee. Tokyo style H.C. with meat on its bones. Not all thrash either. Imagine that. It has one of those semi-glossy covers that is a magnet for oily fingerprints. Good and a tad different. I didn't fall off my chair, but my equillibrium was thrown for a loop. (CD)
(Tribal War, PO Box 20012, Tompkins Sq. Sta., NY, NY 10009)

T.R.B./New Wave Hookers - split EP
Maybe I'm just not up on such things, but I was really surprised to hear such an American sounding poppy-punk (as in GREEN DAY) type of band from Germany. T.R.B. play melodic pop/punk with an edge while New Wave Hookers are more of an old style SoCal Posh Boy type of band, also a bit poppy an heavy on melody. (ML)
(S. Schmidt, Bergstr. 35, 8613 Breitengussbach, GERMANY)

TVTV$ - "Brainwashington" LP
Mid-tempo punk-influenced rock n' roll. The melodies are mono-level with little or no change in the pace of any of the songs. Lyrics address some relevant issues like AIDS and the economy, but for the most part the production is lackluster. I'm sure they're probably better live. (MH)
(Flipside Records, PO Box 60790, Pasadena, CA 91116)

TEN COMMANDMENTS - "Revolution Man/Dark Angel"
The 4th release from this Toronto band is good guitar pop that reminds me a bit of LORDS OF THE NEW CHURCH. It sounds a bit dated, which isn't too surprising since this bands probably been around 10 years. Apparently only 200 were pressed. (MC)
(Ten Commandments, 20 Shudell Ave., Toronto M4J 1C6, CANADA)

RECORD REVIEWS

THIRD LEG - "Seven Inches of Love" EP

This crew from San Marcos, TX, has some good music to offer. The vocals are similar to Dave of MDC. Bubbly speed-punk guitars, and funky bass supply plenty of drive. The band has a successful outing with this record; full of fresh punk spirit. Attractive sleeve graphics as well. (BR)
(Scratched Records, PO Box 800867, Dallas, TX 75380)

THOSE UNKNOWN - EP

I guess that the guy who does this label is into skinhead stuff. Musically this reminds me of SCREWDRIVER's "All Screwed Up" (lyrically they are in no way as frightening) Something about the sticking up in fights with your buddies "wearing boots and short haircuts" mentality is pretty goofy to me...great colored vinyl, pretty decent music, with somewhat sketchy lyrics. (LD)
(Head Ache records, 53 Myrtle Ave. Midland Park, NJ 07482)

TUMOR/NOISESLAUHTER - split EP

On the TUMOR side: short furious songs of agonized existance. Unfortunately, the sound quality is quite muffled. Flip it over, on the NOISESLAUGHTER side: Amazing! A great mix of CHRIST ON PARADE and EXTREME NOISE TERROR. Hey, the combination works, and it sounds original, too. Look for this! (SB)
(A. Mahl, PO Box 770 174, W - 2820, Bremen, 77, GERMANY)

TUMOR CIRCUS - "Meat Hook Up My Rectum" EP

A one sided single by JELLO and the STEEL POLE King Grong. Boy, was I stoked to see this, being a huge fan of Clive Barker (C.B. drew the cover & etched the vinyl). I stared, gazed and tried to focus on the etching, but it didn't do shit for me. Guess I was expecting too much. Clive should stick to writing. As far as the music goes, if you like STEEL POLE BATH TUB, you'll love this! JELLO is on top with his PC lyrics. This beats the hell out of thier album. (SM)
(Alternative Tentacles Records, PO Box 424756, San Francisco, CA 94142)

TUOMIOPAIVAN LAPSET - "Pomminpurkaja" EP

Ten songs here on this ragin' little piece of plastic. You got your simple three-chord progression, your raspy vocals, your tinny drums, and total moshy tuneage. Quite comparable to many popular HC bands - DISORDER, RORSCHACH, and NEGATIVE APPROACH all come to mind. Gnarly. (MW)
(Makelinink.17 A 8, 90100 Oulu, Suomi, FINLAND)

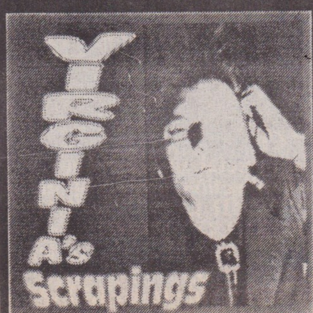
UNDERDOG - "The Demos" LP

Two demos, one album. Side 1 features music from 1985, when the band was TRUE BLUE. Some of this material became the "Underdog" EP a year later. Side 2, the "Over the Edge" demo, has songs that later appeared on their "Vanishing Point" LP. Almost sounds like two different bands. The first side packs a jolly HC/punk punch; the second sounds like NYC got to the band in a bad way and they gave up their roots to go for rock/metal mania. (KG)
(Far Out c/o Frank Scheier, Sihlaurain 6, 8134 Aidliswil, SWITZERLAND)

the VINDICTIVES

THE VINDICTIVES - EP

Real good very garage lo-budget poppy hardcore punk. Snarled whiny vocals. Raw SCREECHING WEASEL? Something like that...Lookout type thang, you know... (GF)
(PO Box 183, Franklin Park, Il 60131)



VIRGINIA'S SCRAPINGS - "Lickin' the Pie/The Politician"

An odd hybrid here: kind of metal/funk/punk jam with some HENDRIXian guitar work. "Lickin' the Pie" is a slow groover, while "The Politician" is more of an uptempo punk blast. (WG)
(Elastic, PO Box 17598, Anaheim, CA 92817)

VULTURE CULTURE - "Feelings" EP

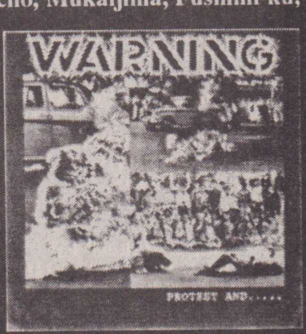
This group features harried female vocals somewhat reminiscent of the AVENGERS. The echoing singer is accompanied by scritchy guitar parts and in-your-face prevalent drumming. The lyrics contain a thorough indictment of American idealism and thinly veiled empty dreams. The theme is quoted from Jacque Rosseau; "Man is born free, yet everywhere he is in chains". Interesting. (BR)
(Bodonski Records, Obere Stadtmühlgasse 4, 8832 Weissenburg, GERMANY)

WAHINIS - "Sweet and Low/Red Ink"

A very tasty mix of saccharrine sweet girlpop and way noisy feedback-drenced guitars. More reminiscent of UK stuff like the CHARLOTTES, SHOP ASSISTANTS even though these guys hail from the midwest. Probably no more than four total minutes of pop/fuzz bliss and worth every second of listening pleasure. (HD)
(Emotion Lotion, PO Box 14100 Dinkytown Station, Minneapolis, MN 55414)

WARHEAD - "Cry of Truth" EP

WARHEAD fuels their brand of political hardcore with blazing speed and powerful rhythms, giving this EP a undeniable sense of continuity. This is the kind of release that reinforces the already solid reputation of the Japanese hardcore set. (MM)
(Jun Kato, 3B-606, 151-30 Ninomaru-cho, Mukaijima, Fushimi-ku, Kyoto, JAPAN)



WARNING - "Protest...And Still They Die?" EP

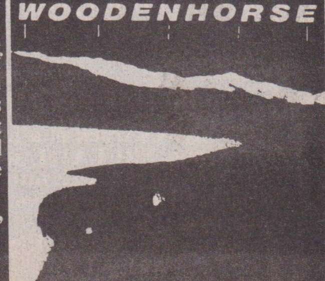
Just another peace punk band? No! I'd liken these guys to DISCHARGE, with a little DOOM thrown in there too. I'm a huge fan of this type of music, and the glossy poster of "The government's spending billions feeding us lies..." (yep, just like the Squat Or Rot patch), and the black WARNING patch make this a must get. Hope we'll be hearing more from this NY band. (SB)
(Tribal War, PO Box 20012, Tompkins Square Sta, NY, NY 10009)

WIDE AWAKE - "The End" EP

Taken from a show in 1988, these four, live songs have some powerfull moments and manages to capture alot of the loud energy of straightedge hardcore from this time period. The music and lyrics may seem slightly generic after hearing hundreds of bands that have replicated this style but taken within its own context this record can be appreciated. (MK)
(Mondo Gillipie Records, PO Box 278, Brookfeild, CT 064804)

WITNESSES - "Brainwash/Slow Leak"

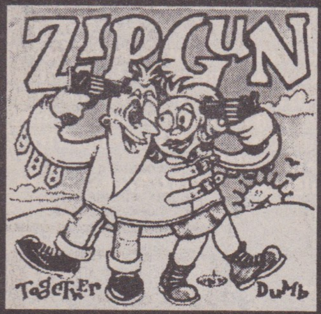
This longtime SF band, vets of 10th St Hall days and The Vats, returns with 2 medium-paced tunes. More punk than rock (thankfully), the A-side is the faster and more grabbing tune, stronger in loud guitars and good lyrics. (TY)
(Detour Records, 237 8th Ave, San Francisco, CA 94118)



WOODENHORSE - EP

This four piece from Florida includes the former singer of HEADLESS MARINES. Comprised of two fairly hard rocking songs this record has its far share of solos but it pulls it off with sentiment. The metal influence is offset by CLASH style vocals that work well. (MK)
(House o' Pain, PO Box 120861, Nashville, TN 37212)

RECORD REVIEWS



ZIPGUN - "Together Dumb/Cool in the Cell"
These former members of the DERELICTS and the OBITUARIES are rocking their asses off. The crisp tempo is fueled by high-octane guitar works. Powerful singing rises this above run-of-the-mill three chord punk rock. Give it a 96. Good to thrash to! (BR)
(Empty Records, PO Box 12034, Seattle, WA 98102)

V/A - "American Headaches" LP
This is a collection of previously released singles from New Jersey's excellent Headache label. Bands include WRETCHED ONES, WUSSIES, THE BURNT, MENTAL DECAY, and the wonderful NIBLICK HENBANE. (MC)
(Dim, PO Box 1718, 8630 Coberg, GERMANY)

V/A - "Another DAMNED Seattle Comp" LP + EP
Well, this one isn't hard to figure out. A comp of Northwestern bands covering the Damned. I was really surprised at how much I liked this. I thought the tracks by COFFIN BREAK, ACCUSED, FREAK, DERELICTS, BIG SATAN,INC., and the FASTBACKS were particularly strong, but with the likes of MUDHONEY, GAS HUFFER, POSIES and YOUNG FRESH FELLOWS filling this out, I'm sure there's something here for everyone. The 7", included as a bonus had cuts from GRUNTRUCK and MOTORHUNNY, of which I preferred the later. Fun. (now I'll go listen to SWIZ doing "Machine Gun Etiquette", still my favorite DAMNED cover...) (TM)
(Dashboard Hula Girl Records, 4739 University Way NE #1534, Seattle, WA 98105)

V/A - "Bag of Jakes" EP
OILY-O, FIDDLEHEAD, DIRT, and FIGURE each contribute a song apiece. A decent collection of mid-tempo, post-punk stuff. I'd rather listen to this than, say...cook dinner after a long day of work. (DS)
(Lunchbox Records, PO Box 1457, Tucker, GA 30085)

V/A - "Dope Guns and Fucking in the Streets, Vol. 7" EP
The latest installment of the record-scum fueled series. Includes cuts from the JESUS LIZARD, FETISH 69, COSMIC PSYCHOS and the UNSANE. The JL and the F69 cuts are sorta snoresvilles while the CP cut is okay, but a nice cup of bile courtesy of the UNSANE, but I'm sure you'll still get this. (HD)
(Amphetamine Reptile, 2541 Nicollet Ave, S. Mpls, MN 55404)

V/A - "Don't Worry, We've Got Day Jobs" EP
Low-budget punk/thrash/ska with silly lyrics and fuzzy guitars from three new bands. Annoying vocals and odd, misplaced changes detract from what could have been simpler (and better) songs. (BD)
($3.00 to Troika, 82 Mass. Ave. #127, Boston, MA 02115)

V/A - "It's the Water" LP
All Northw est acts here, I believe, including TREEHOUSE, CALAMITY JANE, DUNGPUMP, HELLTROUT, DANGERMOUSE, and FITZ OF DEPRESSION. A rather odd assortment of sounds, with satndouts being HELLTROUT's MELVINSy stomp, the quirky jazz groove of DANGERMOUSE, and TREEHOUSE's rough jangly pop melodies. Ok. (WG)
(Blatant, PO Box 10173, Olympia, WA 98502)

V/A - "Lever" EP
SEVERIN's track is a fairly impressive and original slice of alternative pop. SRCRAWL sounds good as ever covering WIRE's "Reuters". AUTOCLAVE offer some arty and not terribly relevant pop. CIRCUS LUPUS have noisy chaotic sounds swirling under loud spoken vocals. (MC)
(Simple Machines, 3510 N. Eighth St., Arlington, VA 22201)

V/A - "Manifestation Volume II" CD
Noise compilations are a necessity to clear out parties, or unwanted guests! And this one can do that fast! Most of these bands are from Texas. The most famous being THREE DAY STUBBLE and LIQUID MICE. ECHOES OF GOD from New York are cool, but my favorite is CHEMICAL WEDDING! (SM)
(Pleasure Center, PO Box 980574, Houston, TX 77098-0574)

V/A - "Overthrow Comp" LP
Four powerful thrash bands who all eat concrete for breakfast. CRAZY FUCKED UP DAILY LIFE, UNWISE, DISTURBANCE, and FURAN provide their individual brands of relentless sledgehammer hardcore. If you're a big fan of goofy East Bay pop-punk, then you're barking up the wrong tree. This is geared exclusively for those who would rather bash themselves repeatedly in the forehead with two bricks than listen to real music. Excellently executed ear-terror...and it's about damn time a Japanese label besides MCR had the guts (or the brains) to print their address on their own record! (CD)
(Overthrow Records, 203. 2-12-15. Hirai, Edogawa-Ku. Tokyo, 132 JAPAN)

V/A - "Nazis Raus!" LP
A nineteen band German compilation with a strong message - "Nazis Out!". Fuck yeah -this is an excellent record. Lots of powerful, original tunes, including well-known bands like NEUROTIC ARSEHOLES, BUTTOCKS, SLIME, BLUT+EISEN, and many others. I don't really know German well, but the inner sleeve looks like it has tons of info on anti-fascist activities and the like. I think a large part of these songs were culled from early LP's and comps, looking at the dates on the album. Absolutely worth checking out. (MW)
(Zap, Zum Klemmloch 14, 6652 Bexbach, GERMANY)

V/A - "Slam Brigade Haifischbar" LP
Weird System continues to churn 'em out. This album documents seven years of punk in Hamburg. Have you ever heard the MRR radio show? This album is very similar. It is comprised mostly of mid-speed, upbeat punk with a post-poppy edge. The singable "old school" punk sound prevails. Some known and some not-so (at least over here) are represented including RAZZIA, EMILS, DESTINATION ZERO, TARGETS, and TORPEDO MOSKAU. Nineteen bands in all. Groovy. (CD)
(Weird System, Alstertwiete 32, 2000 Hamburg 1, GERMANY)

STEREONUCLEOSIS COMES TO YOUR HOUSE

V/A - "Stereonucleosis Comes To Your House #3" EP
I'm usually not to into comps, just because if I wanna hear a certain type of music, I'll just play a full record. Not to mention that most comps have one or two good bands, and the rest leave a little to be desired. Now here's the exception, with ANTISCHISM (2 songs) and BUZZ OVEN being my favorites, with great contributions from TOLERANCE and UNHERD as well. (SB)
(Chris Bickel, 100 Riverbend Dr #G-47, W Columbia, SC 29169)

V/A - "Summer Sampler" flexi
A punk and pop punk '77-type collection that features on catchy track each by THE LURKERS, RED LONDON, RED LETTER DAY, and THE PRICE. It's a Released Emotions release, but comes with issue #17 of the following zine... (TY)
(Scumfuck, c/o WW Schmitz, Am Beeckbach 29, 4100 Duisburg 12, GERMANY)

V/A - "Weird Tales Of Madness Vol. 1" CD
Oozing from the mire of the deathmetal underground, six heavyweight doomsters coagulate in one collection. Creeping out of their crypts, TORMENTOR, NECROPHILE, ATROCIOUS, FUNEBRE, PHLEGETON, and DESOLATION prove there is more to life than chess. Wholesome, inspirational music for any aspiring grave robbers or cannibals. Only 666 copies! (CD)
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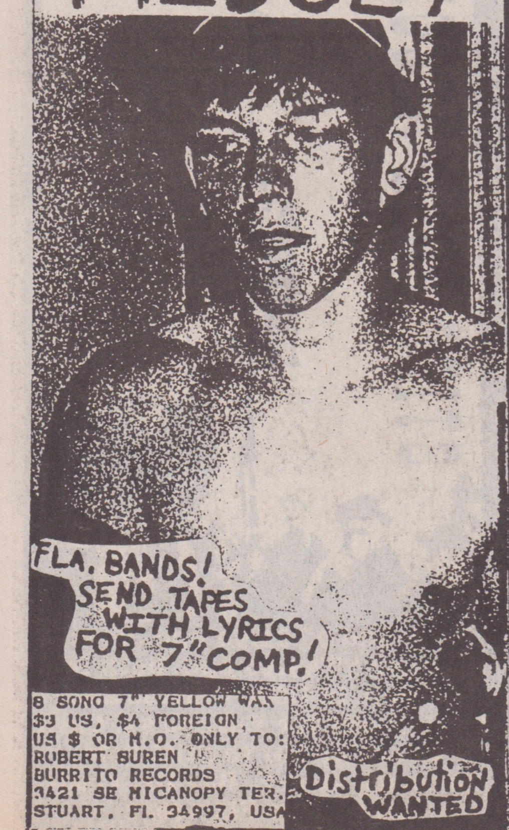
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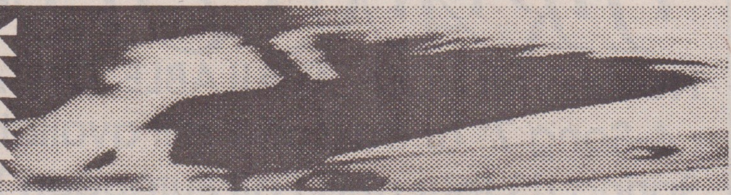

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Oi!

A BREIF CHAT WITH LONDON'S STOOPIDEST FUCKIN' BAND.

A humorous trio! WAT TYLER have been around and about since the early eighties and play powerful straightforward punk with regular excursions into the realms of "bubblegum pop", folk and...heavy metal. Their debut vinyl release was the 5-track Contemporary Farming Issues 7" which dealt with "Football, Beer, Sex and Satan." The bands latest offering being the 12-track Appetite for Axl 10" split release by Rugger Bugger Discs and Pret Chords.

Andy Chapman interviewed Sean Forbes, Smithy and Tuck at The Robey in North London. Hours earlier Appetite for Axl had been hailed "Single of the Week" in New Musical Express...

MRR: Your Appetite for Axl 10" contained somewhat gruesome artwork, a fiendish rendition of "Sweet Child O' Mine" and sleeve notes which justifiably attacked GUNS N' ROSES for being sexist and homophobic. Why did you choose to vent your spleens against that particular band?

Sean Forbes: "Hello Spider!"

Smithy: Why?

Tuck: Because it was the only song we could do!

SF: So there you go...

S: GUNS N' ROSES receive a lot of media coverage and they're a very popular "poppy metal" band. It's not only headbangers who are into them but all sorts of people. They might be good musicians but their attitude is well out of order!! They degrade women both in their lyrics and often when interviewed. Their attitude towards gay people is one of extreme bigotry and ignorance. They're a very extreme example and basically we boycott buying their records for the reasons mentioned.

MRR: You appear to have a heavy metal fascination - for instance, when playing live you often do cover versions of certain songs like "Silver Machine" by HAWKWIND plus you've written various songs such as "We Pledge Our Allegiance To Satan" and "Heavy Metal Vivisector" which parody that musical genre...

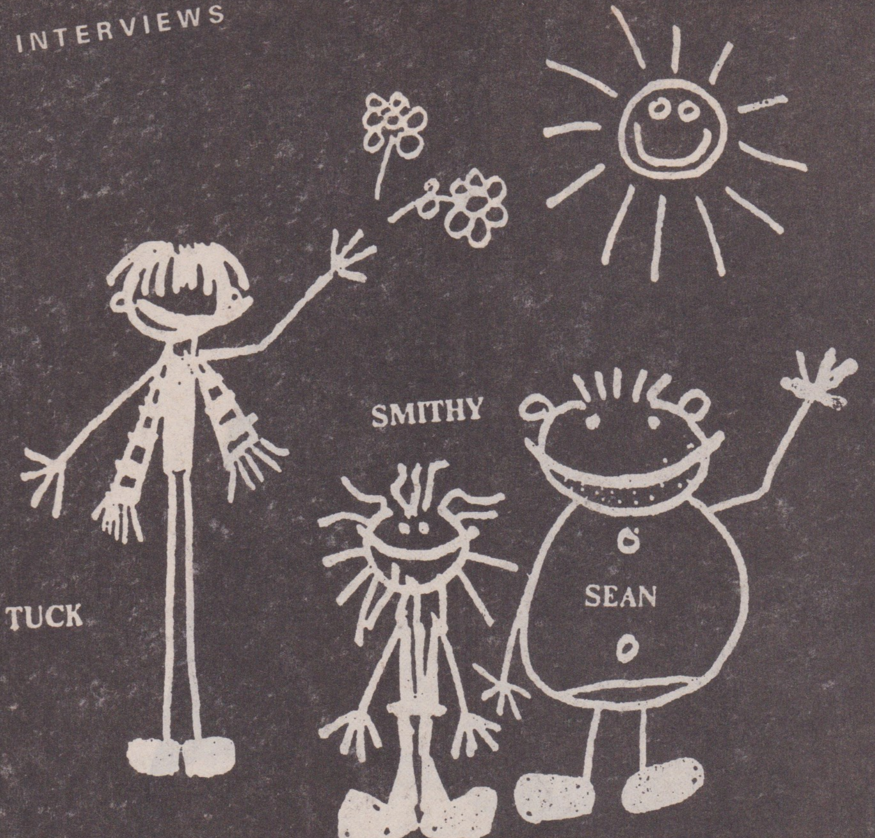
S: Yeah, I like that type of music because it's really funny but it does have a lot of very unpleasant undertones like sexism. I write most of the heavy metal "influenced" songs in our set. I used to go to loads of heavy metal gigs, the Reading Festival and the "Monsters of Rock" at Castle Donington...

MRR: So what do you hope to accomplish?

SF: Well we're both poetic and political!

S: We've just had "Single Of The Week" in New Musical Express and that's our fucking aim! When the SENSELESS THINGS first appeared they were the biggest pop stars ever. I couldn't fucking believe it but now we're the biggest pop stars ever!

SF: It's what I've always expected, maaannn. My copy of New Musical Express is a bit sticky and I can't open the pages.



WAT TYLER: ANARCHO Oi!?...

SF: Wat Tyler! I think I...I LOVE YOU!"

T: "AAAAARGH!"

S: We've remembered every word of it! But we don't read the music papers because they're not right on!

T: I hate New Musical Express...

SF: 'Well actually I really love it and I've been reading it since day one. "Single Of The Week" is WAT TYLER and there's a photograph of us. To the right is only a little review of SNUFF, pah! But what makes it funnier - I work at Vinyl Solution - and one of their releases "Let There Be Rock" by HENRY ROLLINS AND THE HARD-ONS is reviewed and the last word is "Avoid". That really made me laugh!

S: We're very poetic you know...

SF: I want to do a John Peel Session.

S: Do you have to join the Musicians Union to do that?

SF: I dunno.

S: Well we won't because we're hard!

T: Knob sticks.

SF: Boycott WAT TYLER maaannn.

MRR: In spite of the silliness...

SF: What silliness?

MRR: ...On the surface both when you play live and on record there also appears to be a more serious/concerned side of WAT TYLER - for instance, you've featured on benefit compilation LP's , done songs about anti-violence and addressed other topics such as homelessness in the song "Elm Park Tramp"...

S: No way!!! Bollocks!!! Sean thought he was funny. Well that tramp wasn't funny he was pathetic!!!

SF: Fuck off! I'm right on...

MRR: So do you use humor to help project ideas and provoke thought?

SF: Oh yeah...

S: No, it's not that. We're just complete arseholes.

T: Basically we're just trying to hide out total lack of talent.

S: Originally we tried to play serious music...We've been plugging away around the London gig circuit for yonks and no one has shown any real interest towards us...

SF: But we try to do our bit. We play benefit gigs but sometimes we get shat on. A few weeks ago we did a benefit gig in South London for a new anarchist bookshop that's opening in Brixton. After we'd played I asked the gig organizer for seven quid - eleven dollars - to cover Smithy's petrol money but we were given only a fiver - seven dollars. It might sound trivial but what's two quid - three dollars - to them especially when nearly one hundred and fifty people paid to get in...

S: But that's only one instance because for every one we do like that where we're treated poorly - we do another where the organizers are really decent. We also did another benefit gig - which was quite recent - where we were given free beer all night. That was really nice...

SF: It's the principle of it and not the money aspect. If someone organizes a benefit gig and we agree to play but all the proceeds are being donated to such and such a cause then fair enough - we'll play! But when you're promised expenses but are underpaid then that's dishonest and people like that are total tools...Something like a new anarchist bookshop is hardly an important issue, whereas something like Rape Crisis is!

S: Or the local art group - that's where they gave us free beer all night.

T: No it wasn't.

SF: I thought it was for a Community Press in North London.

S: It was for an arts project and I've got the badge to prove it...

SF: So we did a gig for a load of tossers who want to spill water on p

S: Not that we're anti-art or anything.

T: We're gullible and we've been ripped-off all the way.

**MRR: You seem to have sporadic outbursts of gigging - what's
disadvantages of this approach?**

SF: Gigs are really difficult to get together because Smithy lives
Peterborough and I'm in London. We don't practice and gigs happe
of us work full-time so obviously getting time off to do a one-off gig
Barnsley is hardly worth it. By not doing many gigs means that we don't
that people don't become bored with WAT TYLER and we don't
songs. But doing gigs and trying to be "funny" can be a real strain
expect a "good laugh". But I think we're in a pretty good position be
that everything we do is "funny" which is okay even though sometimes
think it's "funny"...In this country there aren't many decent venues
roundabout way "money, money, money is the name of the game"
few promoters who I trust or respect - one of the exceptions being
the Underworld in Camden Town, North London. He's interested in m
very rare for a sort of "big time" promoter. When WAT TYLER gig
admission is three quid - five dollars - or under because gig prices
expensive...

MRR: to what extent - if at all - do you try to preserve a balance between

S: We used to do that...

SF: I dunno, some of our records are fairly balanced.

T: I thought they were round!

S: We're getting less and less serious and if we do have a serious ide

SF: Or record it for a compilation track...

**MRR: But surely by doing that you're allowing yourselves to become "
danger that people will view you as nothing but a "novelty band"?**

SF: We're a "novelty band" and people don't like us being serious on
the more the kids like it! Some people complained that Appetite for A
they didn't like to sounding proper! But we wrote some new songs qu
them are funny.

S: Actually, most of them are crap, but Tuck wrote one about footba
leg takes crack" which is good!

**MRR: Association Football is a subject that you're all very passionate ab
such as "No I.D.", "Bring Me The Head Of Gus Caesar", "Dung Heap",
al are about certain aspects of the game...**

SF: "Blleeaauurrgghh!"

**MRR: It's also becoming very much another victim of "gentrification" a
tion have plans to create an elitist breakaway "Super League" of the
clubs. Do you think that the game has any future?**

SF: Fucking hell! Have you been eating a dictionary or what?

MRR: No. I chewed a couple of pages but I spat them out...

S: Go on Tuck say something but be sensible about it...

T: As I said in another interview, come 1993 I probably won't be going

MRR: Why?

T: Well Arsenal FC the club I support are making the North Bank part of
popular end - all-seater. Then there's the Arsenal FC change strip! You
miles to support your team and they run out on the pitch in that... I can't
it.

SF: What colour is it?

T: It's vile! It's disgusting!

S: But it's hardly a major football issue.

**MRR: I dunno, the team I watch, Chelsea FC last season had two change
blue kit available in the club shop. A shirt cost thirty quit - forty two do
supporters will blindly buy anything that carries the Chelsea FC bange**

T: It's a cynical exploitation of people's loyal support and sadly most o
situation at Arsenal FC is ridiculous - the club has started a bond schem
to raise over fifteen hundred quid - two thousand , three hundred dol
buying a season ticket and having your name on a seat in the new
ordinary, decent people out of the game...

**MRR: Well the government has totally plundered both the health and so
the education system, caused high unemployment and now - via the
to alienate much of the population even more by "revamping" this
spectator sport by trying to make it into something it's never been and
masses...**

T: Yeah, at the Clock End of Highbury, there's already executive boxes
the new stadium - it's going to look like a tin shed and the North band wi
and Yuppies because they're going to be the only ones able to affor

**MRR: I gather that an independent arsenal Supporters' association has
and give the genuine supporter some say in the proposed changes.**

T: I didn't see much evidence of them at the first home game last Satur
will have to exist by 1993. The government only decided to improve fo
Hillsborough disaster in 1989 when ninety five football supporters were c
cup Semi-Final. I really which I knew an alternative...The song "Terry Fe
isn't just about Tottenham Hotspur Fc.

SF: It's like the GUNS N' ROSES issue - it's saying Tottenham Hotspur FC
culprits. It's like Barclays Bank...

**MRR: I suppose you're going to tell me there's a tenuous connection betw
FC, GUNS N' ROSES, and Barclays Bank?**

T: Money.

S: Barclays Bank sponsor the Football League, GUNS N' ROSES are sign
Stadium where Tottenham Hotspur FC beat Nottingham Forest FC two -
Final. GUNS N' ROSES have done the theme tune for Terminator 2 - Ju
Tottenham Hotspur FC fans, they're going to support GUNS N' ROSES a
they've got bank accounts with Barclays. So there you have it!

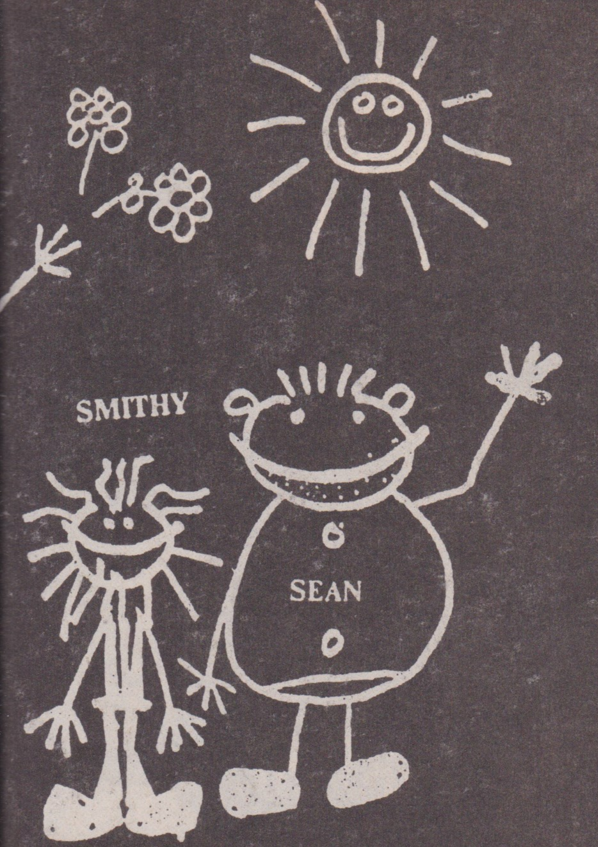
MRR: Sean...

SF: "Hello Spider!"

MRR: You're involved with two labels...

SF: Yeah, extra large and extra-extra large...

**MRR: 10 Past 12 Records and Rugger Bugger Discs, you've put on various
you've been on tour "looking after" bands like THATCHER ON ACID,**



R: ANARCHO Oi!?...

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rd of it! But we don't read the music papers because they're not

d I've been reading it since day one. "Single Of The Week" is WAT
of us. To the right is only a little review of SNUFF, pah! But what makes
- and one of their releases "Let There Be Rock" by HENRY ROLLINS
and the last word is "Avoid". That really made me laugh!

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n you play live and on record there also appears to be a more
YLER - for instance, you've featured on benefit compilation LP's ,
and addressed other topics such as homelessness in the song "Elm

ght he was funny. Well that tramp wasn't funny he was pathetic!!!

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lay benefit gigs but sometimes we get shat on. A few weeks ago
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nizer for seven quid - eleven dollars - to cover Smithy's petrol money
ven dollars. It might sound trivial but what's two quid - three dollars
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ecause for every one we do like that where we're treated poorly
zers are really decent. We also did another benefit gig - which was
ven free beer all night. That was really nice...
e money aspect. If someone organizes a benefit gig and we agree
being donated to such and such a cause then fair enough - we'll
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MRR: Association Football is a subject that you're all very passionate about - many of your lyrics such as "No I.D.", "Bring Me The Head Of Gus Caesar", "Dung Heap", "Interfering With Play" et al are about certain aspects of the game...

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MRR: It's also becoming very much another victim of "gentrification" and the Football Association have plans to create an elitist breakaway "Super League" of the country's top twenty two clubs. Do you think that the game has any future?

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MRR: No. I chewed a couple of pages but I spat them out...

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T: Well Arsenal FC the club I support are making the North Bank part of the ground - which is the popular end - all-seater. Then there's the Arsenal FC change strip! You travel over two hundred miles to support your team and they run out on the pitch in that... I can't think of words to describe it.

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T: Yeah, at the Clock End of Highbury, there's already executive boxes - it's a monstrosity! With the new stadium - it's going to look like a tin shed and the North band will be full of business types and Yuppies because they're going to be the only ones able to afford it...

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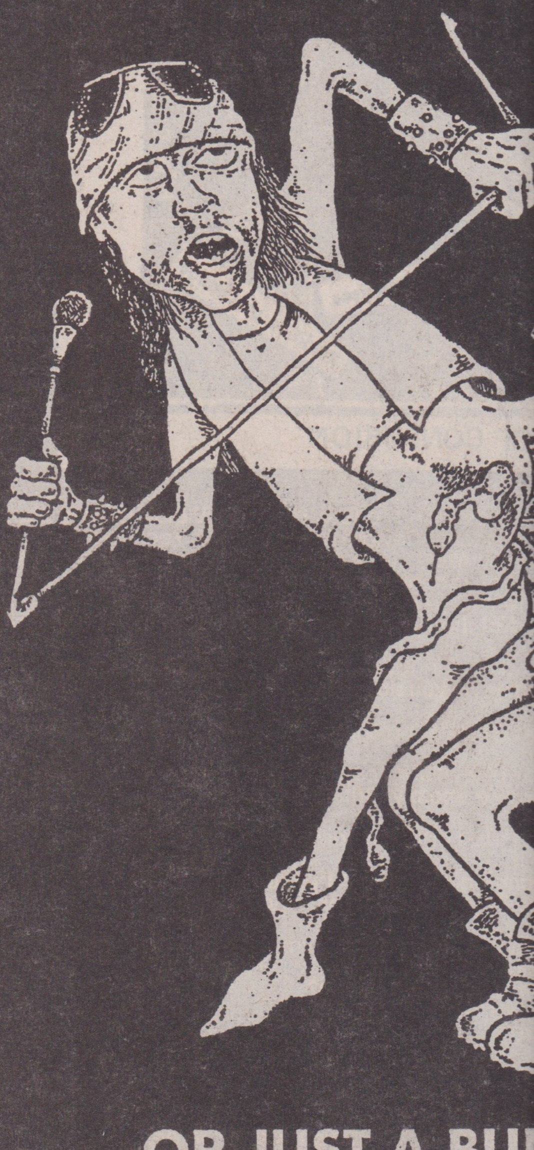

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SF: Because we're authors. Yes, we're great authors and we should be writing books...

S: About why SNUFF split up because we know the true reason. SNUFF knew deep down that they could never be as good as WAT TYLER!

SF: The answer is in the question - if you want to be it do it!

MRR: What's the most absurd question that you've ever been asked?

S: "Would you like to play in Finland?"

T: A few minutes ago someone asked us why do you have "Explanations for the songs?"

SF: We were once asked "how many times a week do you wank?" But they wouldn't print Tuck's answer...But we don't often get interviewed because we're light years ahead of our time!

MRR: Any other thoughts?

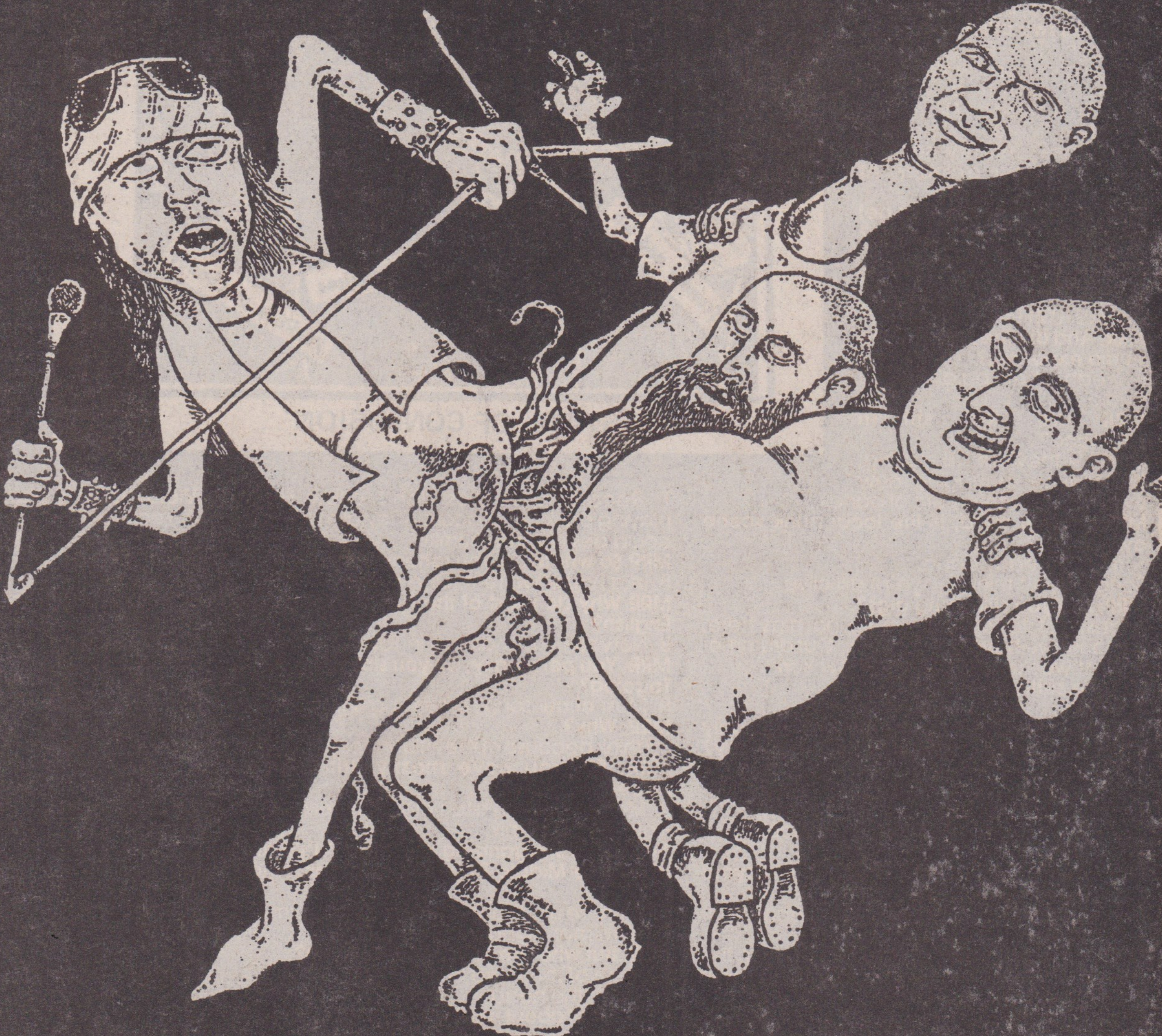
SF: "Hello Spider!" Fax me, we'll do lunch.

T: Chelsea FC are shit.

SF: We'd like to say that when we played in London with CRINGER - we blew them off stage!

T: Wat out for the lads World Cup '94 - England invades USA!!!

WAT TYLER will soon be recording a 4-track 7" of brand new material to be released by Rugger Bugger Discs. This will be followed by a triple flexi-disc boxed-set with each band member contributing a song which they will individually write, record and produce. The boxed-set will be accompanied by a slip enabling people to vote for both their favourite song and favourite member of WAT TYLER??? Rugger Bugger Discs will soon be releasing Fabba, Thank You For The Music You Fucking Rock - a compilation LP including THE RABID CAT FLAPS, OI POLLOI, F.U.A.L., FILLER, DANDELION ADVENTURE plus others doing interpretations of various ABBA compositions - a CHAGRIN 7" and an LP by KULTURO - a relatively new four piece featuring three former ANTI SECT members. Meanwhile 10 Past 12 Records will be releasing the posthumous SNUFF LP - provisionally entitled Reach and re-mixed by Rick Buckler ex-drummer with THE JAM - in early 1992. Finally Rugger Bugger Discs invites any bands to send records or demos "as we want to find something new to work on." WAT TYLER c/o Rugger Bugger Discs, PO Box 357, London SE19 1AD, England.



...OR JUST A BUNCH OF SILLY TOSSERS.

The Philippine Violators are: Bong Espiritu (vocals); John Espiritu (guitar); Noel Banares (drums); Arnold Alar (bass). They are one of the longest existing punk bands in the Philippines. The following interview with the lead vocalist, Bong, was conducted by Lük Haas on the 24th of July, 1991 at Bong and John's home in the Paco district of Manila. Also present during the interview were Noel Francia (of Mutilated News zine) and Dennis "Tom" Matibag (of Devastated zine). Thanx to them for their precious help. I owe my apologies to the band and the MRR readers: I'm not sure, but it may have been the rotating fan in the room during the interview, but something created interferences on the interview tape, sometimes covering the voices. Although I tried to transcribe it as well as I could, there are still a few parts missing. I'm really sorry about it. I hope you'll still enjoy the reading.

MRR: Please tell me the history of your band...it seems yo've been around for a long time, right?

Bong: We started way back in 84.

MRR: Are you the veterans of the Filipino scene?

B: Almost. There's CHAOS that was the first punk band that existed here.

MRR: And so, since '84 you've released two official tapes...

B: Yeah. The first one is a compilation on Twisted Red Cross, entitled "3rd Bombardment/Rescue Ladders & Human Barricades". Then the second one is our own solo album, "At Large".

MRR: How much did you get paid for these tapes? *(general laughter)*

B: We're getting monthly royalties. The first month they paid us 1000 Pesos (US $53).

MRR: And did they pay for the studio expenses?

B: Yeah, they paid for the studio.

MRR: Are T.R.C. still in existence?

B: I think they are still existing, but they're managing new wave bands, commercial bands.

MRR: In your mind, is the local punk scene dying?

Tom: It's already dead.

Bong: I don't think so, we're still alive.

MRR: Are you still doing gigs?

B: Yes, but for now we have no gigs here, because we have no drummer. Our drummer left last week. He's going to New York.

MRR: To settle there?

B: Yeah.

MRR: How was the tape distribution here...only in Manila, or also in other parts of the country?

B: Only here in Manila.

MRR: And have you played only in Manila?

B: Only here in Manila.

Tom: But there's a scene in Olongapo and Cebu.

MRR: And do you know how many of your tapes have been sold?

B: Per month they released 100 pieces from 1987 to 1990.

MRR: Do you notice any difference for the punk scene between the Marcos government and the Aquino government?

Noel: The punk scene started during the Marcos era. It was brought by children of government officials who had travelled to UK. You could see mohawks on the streets at that time....

MRR: And now no more punk hairstyles?

B: During gigs only. But you can't see them now walking on the streets.

T: They got arrested.

B: Because the police thought it was satanist stuff. Usually they detained punks for one week in prison.

MRR: So it was real bad then, is it still bad now?

T: It's much worse.

N: Because there's nothing anymore.

MRR: What do you think is the reason that many people dropped out of the scene here?

T: They were more interested in the music rather than the attitude. And the police actions were real bad.

MRR: So it's mostly because of the police?

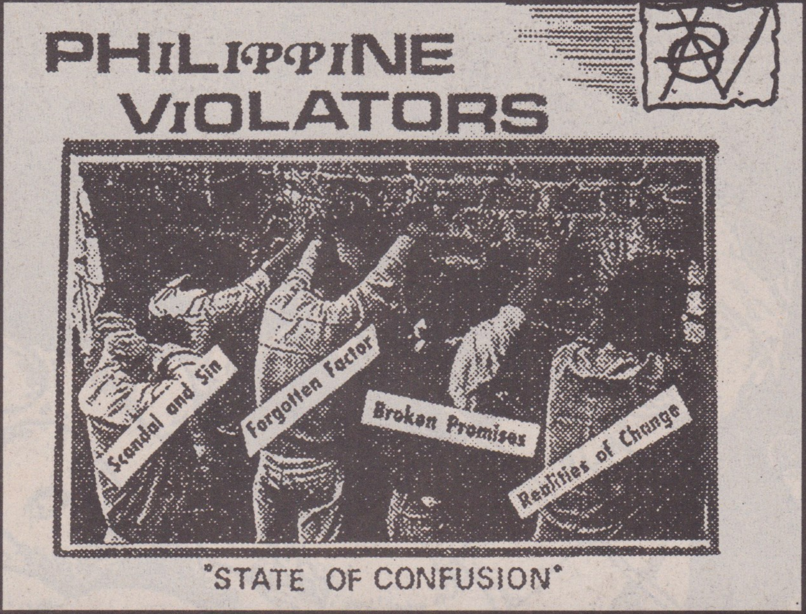
B: Yeah.

MRR: Is or was punk here a matter of upper class or middle class people?

B: Middle class. The ones who started the thing here are upper class. Tommy Tanchanco (the boss of T.R.C. tapes) is the son of a former Marcos minister.

MRR: What about the costs of forming a band here?

B: Very expenive.



T: Recording studios don't allow bands playing punk or hardcore. They are afraid we could destroy the drumkit.

MRR So where do you rehearse?

B: In a house we rent: One dollar per hour.

MRR Why do most of the bands here sing in English?

B: Now some bands sing in Tagalog too.

MRR: You personally, do you sing in English or Tagalog?

B: Most of our songs are in English.

MRR: Why?

B: I think because of the influences you know...

MRR: Do you have mostly British or US influences?

B: Mostly the Sex Pistols or Circle Jerks, Black Flag. A kind of mix.

MRR: Who's organizing gigs here? I've read about the Middle Finger Productions. Who is this?

T: They're not organizing gigs anymore. They're managing a band, THE NEXT.

MRR: But who are they? Businessmen?

T: Some of them are business people.

B: Yeah, the head.

MRR: What about music on TV and radio here?

T: Punk is banned from the air here.

N: But we want to start our own pirate radio station, Mutilated News Radio.

B: In '87 the Corazon Aquino government banned the only radio station which had a punk show.

MRR: Why?

B: Because it was owned by someone related to Marcos. Political reasons.

MRR: What about squatting here?

T: Slums. Lots of slums.

MRR: What about your local natural phenomenons: volcano eruptions, earthquakes, floods..is it really punk to live here?

B: Yeah. It's challenging. Very challenging to be punk here.

MRR: Do you think metal influences are a danger for the scene?

T: Yeah, I think so. Too narrow-minded. Close-minded.

MRR: What are the "chongoLoids"?

B: A bunch of new wavers.

MRR: Why are they called "chongoloids"?

B: Because they look dumb.

T: They look like chongos. Chongos are monkeys. They come to punk shows to start troubles.

MRR: Are there many troubles at punk gigs here?

B: Yeah.

MRR: Is it because the Philippine society as a whole is so violent? With all these people carrying guns around and so on...

T: I think so.

B: They think if you want to be a punk you have to be violent.

MRR Are the gigs organized in clubs or youth centers?

N: Now it's not possible. We had one punk club in 85, "Katrina's". But it was closed down.

MRR: So where do gigs happen now?

B: Sport complexes, schools, auditoriums.

MRR: I've read about a guy named Tisoi and a movement called Y.S.M. What's it?

B: A bunch of skinheads.

T: Yeah they call themselves skinheads but they listen to Metallica. They organize gigs sometimes.

MRR: Do you Philippine Violators have plans for the future?

B: Yeah, we'll release our second album in the coming month. It's titled "State of Confusion".

MRR: Will it be self-produced?

B: Yeah.

MRR: What about distribution?

B: Underground shops.

MRR: You have underground shops here?

B: Yeah, in Recto there's many.

(John, the guitarist and brother of Bong, enters the house)

MRR: What's the main thing you want to achieve with the Philippine Violators?

John: Mainly we want to continue the tradition. The attitude of the punk.

MRR: Your friends here seemed to think the punk scene is almost dead now here.

J: The scene actually is pretty slow but it's not dead.

MRR: Are there still bands around?

J: Yeah there are quite many bands around, but there's not much exposure for them. Not much gigs.

MRR: Is it expensive to organize gigs here?

J: Very. We have to rent the equipment.

MRR: You don't own your instruments?

J: We have only the guitar and bass. We have to rent the drums.

The conversation then digressed to international contacts. Write to the Philippine Violators: Jesus "John" Espiritu/ 1130-0 Penafrancia Street/ Paco/ 1007 Manila/ Philippines.

NOEL B.
(X-DRUMS)
SEYMOUR
SEPULTURA
DEAD ...
IGAY HINDI AWAY
DEADVOWS
PHIL VIOLATORS
I.O.V
THE NEXT
ERROR
CONTRAS
YOUTH
DECEASED
INFERNAL WRATH
DISFIGURED SANITY
K.Y
JOHN ROTTEN ESPIRITU
X-RAY TECHN
NO ROOM FOR
RADIATION
ARNOLD MC DONALD
(X-BASS)

On the road with Slam Suzanne

There are an amazing number of bands in existence these days and most express the desire to tour the country. Most new bands seem to be under the notion that you must be funded by a record company, represented by a booking agent, or even have a lot of money to tour successfully. While all the aforementioned are things that would make life easier for the touring act, the fact of the matter is that there are too many bands, too few support slots (for national acts), and not enough record company money to give you that big ol' tour bus you've dreamed about.

Many bands elect to go it alone. Armed with a van and a U-Haul, they book their own tours on their own money, and take turns driving the many miles necessary to get to the next gig. It can be done. Slam Suzzanne are a living testimonial to that. They recently returned to their home base of Seattle, Washington from a two month tour of the country. Here's what they have to say about touring on a" punk rock" budget. They are: Richie-guitar, Tymber-drums, Nick-bass, Phil-vocals. Interview and photo by Mouse.

MRR: Before we start, you told me about a promoter in Vegas that nobody should ever deal with, could you please elaborate?

P: They didn't think we were "punk" enough for their scene. We got her name out of MRR for a person who books the Las Vegas scene.

T: We sent them a package and they said we weren't punk enough for them.

MRR: Next time be sure and add you're anti-war, straight-edge, vegetarian, and subscribe to Maximum. You might even tell them you pay homage to the statue of Ian Macaye on the alter in your living room. (No offense Ian). Anyway, enough trivial shit. You all have lifes in Seattle, what did you do with them when you left on tour?

R: I got kicked out before I went on tour so I didn't have to pay rent. And as far as work... well, I work for a friend of mine and that was fine.

T: I took my dog on tour with us.

MRR: How did you hook up with the promoters?

T: It was a building chain of events.

P: I knew some of them from when I was in The Dehumanizers.

T: A lot also came from MRR and if they couldn't help me, I would get the number of another person. We also got fan mail with leads. And other bands would tell us what's up.

P: Some of the places are established and have been going for a few years like the Axiom in Houston. I'd call JR and he'd give me five numbers and three would be good clubs and we'd get more numbers from the rest. A lot of it is just hard work, phone calling and following up.

T: We were ready to do it. It was hard work, but we did get better and it did get easier. Our draws from the first tour would double on the second. It would build. We did all right.

MRR: How did you get on a club's calender? Did they add you on or put local acts with you?

P: We did a lot of middle spots. We opened for a few nationals like All, No Means No, Agony Column, and Gay Bikers On Acid.

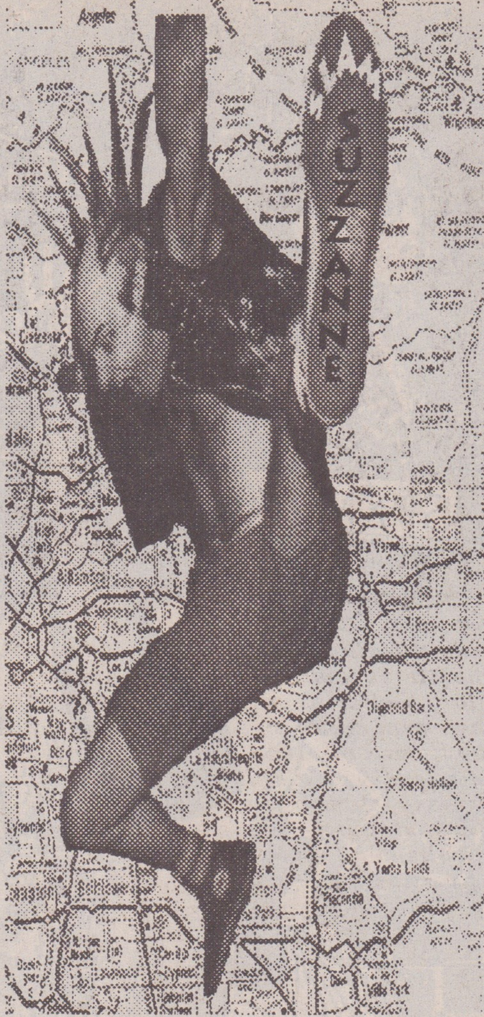
T: Sometimes they'd build a show around us as a headliner, and other times we play with locals.

MRR: What happens if a show gets cancelled and you have a few days to kill before you need to be on the road?

T: Most of our road shows have been excellent...

P: But we've worked a few good garage parties when the hall gets shut down. It's like if you've driven a few thousand miles to El Paso and you have nowhere to go.

R: We have a large trailer so we are able to bring our own PA that's capable of getting us by when we play live (on the vocals). And it saved us .



R: We pulled into El Paso with no money. We just put in our money to get there from Tucson, Arizona and we had no show. Our next gig was in San Antonio so we said "Ok, then throw us a party so we could play." They spent the whole night trying to find us a party to play the next night. We made enough money off merchandise and he gave us some cash and we went to San Antonio. That was on our first tour. We did that three times and on our second tour we only did that twice.

T: We've even pulled up to some venues that for some reason didn't have a PA, so we set up. It's a pretty raw sound, but it works.

MRR: It's important for bands to get out there and tour. It certainly isn't comfortable, but it's cool.

T: There is something really cool about it.

R: It's compete freedom in a way. You're out there doing what you want to do. We want to play music, and that's all we're doing.

T: And when you're driving into town and something falls apart, it's up to you to make it work. You have to go to radio stations and record stores and do the promotion in the few hours you have.

MRR: How do the people you take on tour as roadies work out?

T: Well, they're fine for about a week, then they start to whine and cry. We tell them from the start that it's going to be really hard as well as really fun.

P: What do you want from guys that get fed every three days?

MRR: What other types of things do you do on the road when money gets tight?

R: We'll have a car wash, raise enough money for a gas fund in case something happens.

T: You have to hustle.

R: We'll sell merchandise, too.

P: Merchandise is the most important thing.

MRR: Oh yeah! Like when a gig doesn't pay as expected, your t-shirt sales may be enough to get you to the next gig. Do you guys bring enough merchandise for the whole tour, or how does that work?

P: We bought screens and made them on the road.

R: We'd go to K-Mart and buy the shirts, go to a tattoo shop and get ink.

MRR: Wait - you use tattoo ink for the shirts?

T: They're supposed to be screening shirts, but they went out and got tattoos instead.

MRR: Where do you print the shirts?

R: We did it in a tattoo shop, a warehouse...

T: Do you know those people who come up to you after a show and say, "Oh, can we party with the band,"? and we say, "Okay, at your house." We'll go take showers, print shirts, cook on their stove...

R: This one guy in Ohio took us to this great soup kitchen at this church. We got to sing songs.

MRR: That's awesome. You went to a soup kitchen to get food. Also, how do you keep from getting stiffed at a show?

P: We deal with people that we've worked with before or have heard are OK. Also, if we can't get a promoter to call us back and keep in touch, that's a good indication of the way they might do business. Sometimes, we've dealt with a person who just got into it, and they'd have no clue what to do, so we'd tell them how to flyer and what to do and if they lose the hall, we tell them to find a basement or party or something. Because, if we're coming to town, and they don't, we're staying at their house for a long time.

T: That usually works.

MRR: Where was the worst place you've ever played? (ie., the seediest neighborhood)

R: In Detroit, we played in some veterans' bar, and they said, "Don't go a block this way, this way, or this way." But if you drive four miles uptown, it would be totally different...kids playing in their expensive clothes.

P: They had "The Rocket" there. (a Seattle-based music publication)

MRR: In Detroit?

R: Sub Pop said the store we were at was a good one, so they carried it.

P: We opened it up, and we were #12 on the Northwest top twenty, which was the first time we placed. The guy at the store never heard of us, so we opened the magazine and said, "We're right here."

T: We didn't leave anything in our van that night and we left the doors open to show there was nothing to steal, and we left the dog in the car. So they stole our trailer hitch. We weren't parked at the store more than 15 minutes.

P: But the people were cool.

MRR: Conversely, where was the best place you played?

P: San Antonio.

R: Texas in general.

P: We had ten gigs there. Great Mexican food.

MRR: Is there any advice you can give new bands wanting to take their act on the road?

P: It can be done.

T: Just have common sense and keep in touch with your promoters.

Soon after this interview was completed, Tymber, Slam Suzzanne's drummer was struck by a drunk driver as she loaded equipment outside a show. Luckily, she will recover from her injuries in a few months. We all wish her well.

THE CYNICS

When I first saw the Cynics back in 1984, I would never have believed that they would have gotten as far as they have. Four albums, a live EP, 9 singles, a headlining European tour and several jaunts around the States later, the Cynics are an extremely well respected, very serious rock and roll band. But that's only half of the story. Guitarist/empire builder Greg Kostelich and singer/nice guy Michael Kastelic also spend their days working on their own creation, Get Hip Records & Distribution. The label, also in existence for many years, has, in addition to many Cynics releases, put out records by Big Chief, The Stump Wizards, Gone In 60 Seconds, and Half Life, just to name a few. As a distributor, their record of perfect payment and excellent service is an industry phenomenon. I figured it was high time to pay a visit to these Pittsburghers who fought back against years of apathy and actually organized, did something and made a difference. This interview took place inside the Get Hip warehouse during one of my many visits east. Mike LaVella

Gregg: Are you going to ask the standard questions?

MRR: Let's hope not. How about this: What's your favorite Germs song?

Michael: That's before my time (laughs)

Gregg: "Lexicon Devil"

Michael: Yes, that one.

Gregg: "Media Blitz" is pretty hot, too.

MRR: What's the first show you ever saw?

Michael: Deep Purple, with my cousins. Then my father took me to see Kiss.

MRR: Pretty 70's rooted.

Michael: Well, I first started actively going to shows after the Ramones came to Antininos Pizza in 1978. That was the big thing then, seeing punk bands at the pizza parlor. Ramones, Talking Heads.

MRR: How old were you then?

Michael: 13 or 14.

MRR: Your first band was the Boat People.

Michael: Yep.

MRR: How old were you then?

Michael: Fifteen. It was like 1977.

MRR: No, it must have been later. The way I always understood it was that The Puke, The Cuts and The Shut-Ins were '77.

Michael: Yeah, you're right. It must have been more like '78-'79.

Gregg: (laughing) LaVella's gonna have people searching for tapes now, 15 year old kids from Bulgaria are going to be like (attempting a fake Bulgarian accent) "We need to hear the Puke". Then they'll come out of the woodwork and be successful millionaires selling Puke tapes.

Michael: The Boat People was a band I was in with other kids that I went to high school with. We were more of a mix of like Genesis and Van Der Graf Generator.

Gregg: You sounded like Yes.

Michael: We used to do Genesis covers.

MRR: But then you went from that to what?

Michael: Dub Sex. It was kind of a non-musicians band. We played coat hangers, garbage can lids...

MRR: When was this?

Michael: '80-'81.

MRR: Sounds pretty ahead of its time.

Gregg: Industrial.

Michael: Well, there was Hans Brinker & The Dykes, but they were more like musicians than we were. We were pretty much just chanting and noise.

MRR: I don't think that people realize how much was going on here then. It's all sand through the fingers of time.

Michael: It was an amazing scene and it was also very close knit. It was very much like a family back then, everyone looked out for each other.

Gregg: Yes, and everybody knew everybody else's business.

Michael: Yeah, but everybody took care of it so that no bands played against each other. Of course, no one played in clubs either. It was all house parties that always got busted, that was a given.

MRR: (to Gregg) When did The Jetsons start playing?

Gregg: (to Michael) When was that, buddy? You sabotaged the sound the first time we played.

Michael: Well, I used to do sound for The Shakes so that I could get into clubs. I was 16 then. There was no other way that I could get in.

MRR: Yeah, I used to carry equipment for Ground Zero and Dress Up As Natives so I could get in. Same type of deal.

Michael: I didn't know anything about sound. I don't think I sabotaged them on purpose. (laughs)

MRR: But when was this?

Gregg: It was after high school, I guess '78-'79.

MRR: Your first band of note was Prototype, though.

Gregg: Yeah, what? We had one, maybe two good songs.

MRR: Where's the single?

Michael: Yeah! You don't see him putting that stuff out!

Gregg: Ralph lost the tape or I would.

MRR: When was this, '80-'81?

Gregg: Around then, yeah.

MRR: (to Michael) So, let's see, The Boat People, Dub Sex...

Michael: Dubious Sexuality, that's what it stood for. Then 24 Minutes, then 30 Minutes.

MRR: One of the few bands from that era that actually got a single out.

Michael: Yes, and unfortunately those were the shitty songs, too. We planned on putting a single out ourselves, so we had 2 good songs that we kept and 2 shitty songs that we gave to Jim (of Jim's Records to put out on his label, Public Records).

MRR: That's the same thing that happened with Dress Up As Natives. They held back the good stuff.

Gregg: That was a classic Pittsburgh

The Cynics

problem..."let's save the best for last".

MRR: Then the last never came.

Gregg: yeah, there was a lot of that.

MRR: So Michael, after 24 Minutes, then what?

Michael: The Wake, I guess.

Gregg: The big pop act.

MRR: That was the most successful thing that you were in before The Cynics.

Michael: The only success! (laughs)

MRR: I remember seeing grown men cry at Wake shows.

Gregg: Oh yeah, and women, too. "oh Michael...Oh Stan".

MRR: Was everyone gay in that band?

Michael: No, we were just into the New York Dolls thing, wearing makeup and everything, but we were also really into punk.

Gregg: But it came off poppy.

Michael: Right, that's how it turned out. Everybody in the band had mental problems, too.

MRR: Really?

Michael: Oh yeah. Everybody was insane. We broke up a lot. I think we were together for 3 years and we broke up at least once a year.

MRR: Then you were in 96 Tears after that.

Michael: Yeah.

Gregg: There were a popular local band, but they didn't do anything for me.

MRR: I thought they were a good band, anything that Sam Matthews was in, I liked...The Whereabouts, Radio Hanoi, The Tears, Crowflies.

Michael: They were pretty good.

Gregg: They sounded then like Faith No More sound now. They had keyboards and were sorta like TSOL as well.

MRR: Yeah, and Rick Pieto made that slide show, you had all those weird visuals.

Gregg: I wasn't impressed with that band, man.

MRR: Then there was the dark ages: the Beating.

Michael: Oh man...

Gregg: (laughs) Oh My God..

Michael: Well, the original idea was for the band to be like Rank And File or the Long Ryders, like a country pop band, but it never worked out. That is where I learned to play harmonica though.

MRR: (To Gregg) So when did Prototype break up?

Gregg: I don't want to discuss it, I don't even know.

MRR: I think it was early in '82, because I remember that you didn't do anything musically for a while after that.

Gregg: Here's what happened. Tom (Hohn, Cynics drummer) jumped ship because he saw that the Wake had more potential than Prototype.

MRR: So he was in both bands at the same time?

Gregg: Prototype first. Then he knew that the Wake were losing their drummer so I said, "Tom, do yourself a favor, join the Wake, I'll become their soundman and we'll scrap Prototype."

MRR: I saw the last Wake show.

Michael: Which one?

Gregg: There were a lot of last shows.

Michael: Which last show?

MRR: It was at the Banana, early '83.

Gregg: I thought the last Wake show was at Fat City.

Michael: I think the last last show was at the Red Lantern lounge when Dawn Spear beat the shit out of me.

Gregg: She punched you once!

Michael: No way!

MRR: Well, I remember the night of my first show, which was The Five at Chatham College and afterwards we went to Mike Butcher's house.

Gregg: The black Telly Savalas!

MRR: Yeah, and Stan (Spieka of the Wake) and Dawn (Spear of Dress Up As Natives) were fist fighting.

Michael: They did that a lot.

MRR: That was my first punk rock night out and there I was watching two grown people beating the hell out of each other and I was like "wow". Anyway, I know that it is possible for Dawn to beat a man up.

Gregg: She's tough.

Michael: We're friends now.

MRR: So you two have known each other pretty much since the beginning.

Michael: Uh huh, yep.

MRR: So when the Cynics started in 1984 you had Mark singing...

Michael: I always wanted to play with Gregg.

Gregg: (Laughing) Michael, you sound like a fag.

Michael: In a *band*, I always wanted to play with Gregg in a *band*. I always thought that Gregg had a great guitar sound.

Gregg: I always liked Michael in the Wake and I remember telling him, sooner or later we'll play together. At the time I really didn't want to play at all. It was the kind of thing where I wanted to take a couple of years to get my head together, plan it out then go through with it. It all worked out.

MRR: The first Cynics show was...

Gregg: ...with the Vipers on July the...

MRR: It was June first at the Banana with Clay Allison.

Gregg: Oh yeah, that's right.

Michael: I was there.

MRR: What's the story with Mark Keresman besides the obvious?

Gregg: He's a nice person but, you know, he really wasn't a singer.

MRR: Since then you've had a lot of line-up changes. Are all the different line-ups on vinyl?

Gregg: Yeah, I guess Pam (original bass player) is on "69" which was the first recording, made in your basement on Chesterfield Road with the original line-up.

MRR: And that's the first fan club single.

Gregg: Right. "Painted My Heart" is with the five piece line-up with Richard being added because Mark liked him and Amy replacing Pam on bass because she couldn't take the volume.

MRR: Really?

Gregg: Yeah, well I play really loud. Of course, we play a lot louder now.

Michael: I remember when I first joined, Pam told me to buy some earplugs.

MRR: When you first joined, you guys went through a nicer, poppier stage for a while.

Michael: When I first joined I was still used to my old style of singing, like in The Wake where I used to *sing*, like in a higher range. Pretty much Gregg taught me how to scream more, also when I first joined the Cynics he also made me stand still. He wouldn't let me move at all.

MRR: Why?

Michael: Well, I thought that was really good because I used to move around in a different way then.

Gregg: Like Morrissey. (Laughs)

Michael: Way before Morrissey ever even existed.

Gregg: That's funny because The Wake were like the American Smiths, way before their time.

MRR: For people that don't know, there's a Wake song on the *Rock 'N' Roll* LP "The Room".

Gregg: You're the first person who realized that.

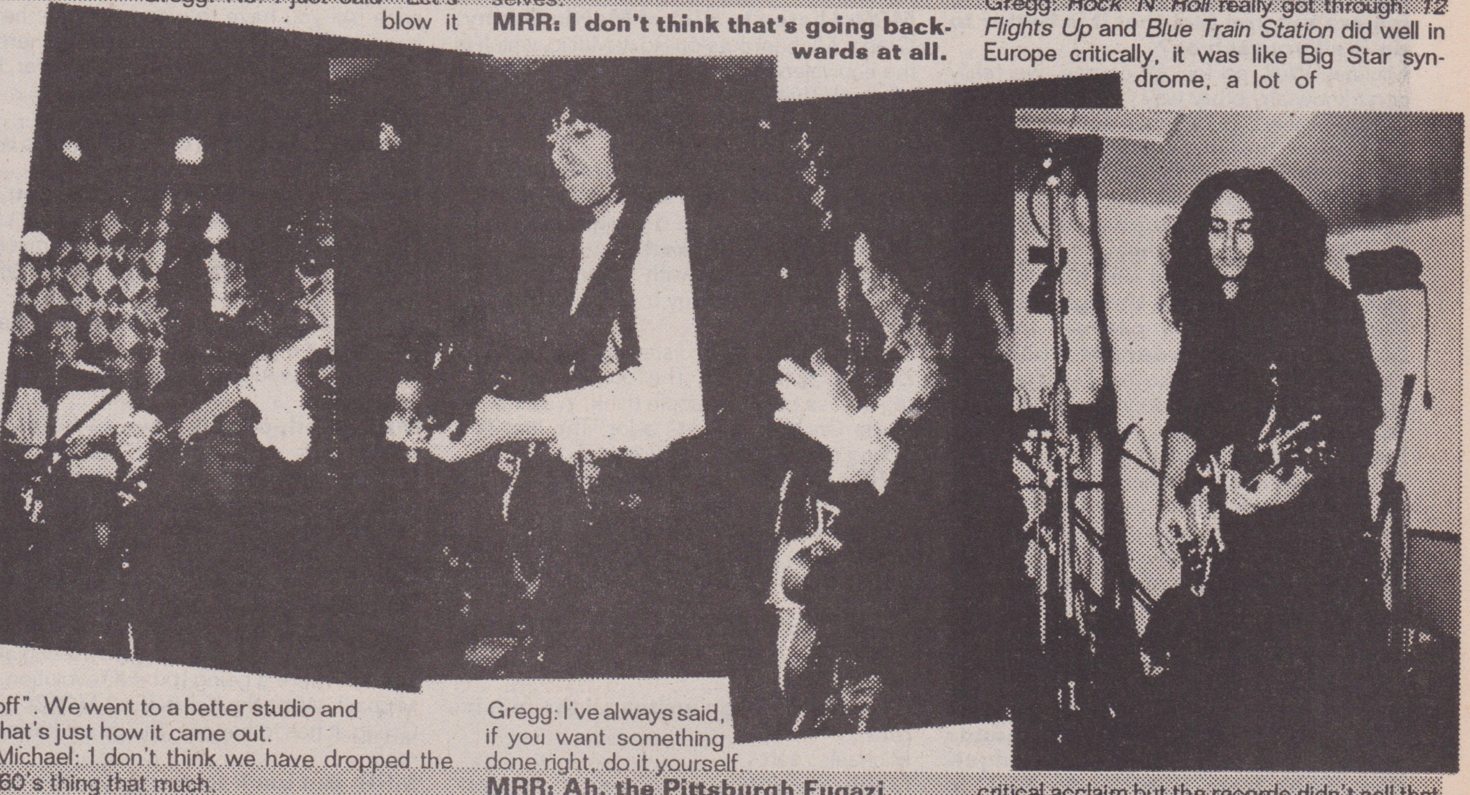
MRR: Well it took me back. I loved it, I'm a nostalgic guy. Do you realize that your popularity has quadrupled since *Rock 'N' Roll* came out?

Gregg: Easily. It's obvious with the jump in fan club membership and everything.

Michael: I think that touring helped.

MRR: Did you make a conscious decision to drop the '60's thing?

Gregg: No. I just said "Let's blow it off". We went to a better studio and that's just how it came out.



Michael: I don't think we have dropped the '60's thing that much.

MRR: Well, now your contemporaries are the Fluid and bands like that.

Gregg: I don't think that we sound like them

MRR: I do, especially the *Roadmouth* LP.

Gregg: It's that Marshall sound.

MRR: Those guys like you a lot.

Gregg: Lots of people do, even Tim Yohannan.

MRR: Are you most proud of the *Rock 'N' Roll* album?

Gregg: Yeah, now. It's a staple in rock 'n' roll history and I feel proud of it now that it's a cult classic, but I didn't like it when we were first working on it.

MRR: (To Michael) So, what was the first Cynics record you were on?

Michael: The first album was *Blue Train Station* but I was on the *No Place To Hide* single before that.

MRR: So Mark is only on the first single and the first fan club single.

Gregg: Right.

MRR: How did you get hooked up with Dionysus in the first place?

Gregg: I sent Lee (Joseph) a tape. He liked it and that was it.

MRR: So you were the first Pittsburgh band to have a single out on an out-of-town label?

Michael: Yeah.

MRR: There were local labels way back when, Public Records, Carsickness...

Michael: The TMI stuff.

MRR: But then there was a big dry spell right around the time that Gregg wasn't playing between Prototype and the Cynics.

Gregg: Nothing came out of Pittsburgh for two to three years, maybe longer.

Michael: Now we are back to doing it ourselves.

MRR: I don't think that's going backwards at all.

Gregg: I've always said, if you want something done right, do it yourself.

MRR: Ah, the Pittsburgh Fugazi.

Michael: They're great guys.

Gregg: Well, no more P&D, we're doing it all ourselves.

MRR: How did the whole thing with Skyclad come about?

Gregg: Same deal as with Lee Joseph only on a larger scale. We had Blue Train Station recorded and we needed help putting it out.

MRR: What was the first Get Hip release?

Gregg: The Cynics fan club single and the "No Way" seven inch came out at the same time.

MRR: Who actually owns Get Hip?

Gregg: Michael, Bill Von Hagen (original Cynics drummer) and myself.

MRR: (To Gregg) You pretty much make the decisions though, how things are set up, right?

Gregg: Michael is a money investor and works here, Bill is an investor and comes in from time to time to do the computer work and I pretty much do everything else.

MRR: So what's going on?

Gregg: I want to put out a lot of records. I need about five strong releases or so, to start out on the right foot.

Michael: Well, see, I'm at odds with him because I think we should spend more time on the band. All I really care about is putting out Cynics records, going on tour and getting drunk for another year.

Gregg: Hey, I understand your point of view. I feel the same way, believe me. I want the new LP to be even hotter than the last one.

MRR: What, no *Rock 'N' Roll Part II*?

Gregg: I just don't want any restrictions on creativity. Whatever comes to mind, if it's hot, we'll record it.

MRR: How did you guys get to be popular in Europe?

Michael: We've been selling records there since *Painted My Heart*.

Gregg: *Rock 'N' Roll* really got through. *12 Flights Up* and *Blue Train Station* did well in Europe critically, it was like Big Star syndrome, a lot of critical acclaim but the records didn't sell that well. I'm not sure why the first two didn't take off, either the distributors didn't really give a fuck or Skyclad didn't really promote it aside from sending copies to radio stations, most of which have like a two mile radius.

MRR: Not only that, but the DJ's take the records home.

Gregg: Yeah, then you're cut of immediately from airplay.

MRR: But despite all that, you do well in Europe now, though.

Gregg: The Cynics work very hard, all the different line-ups worked very hard and were very committed. It's a lot of work, it's no picnic.

MRR: Have you ever considered going with a major label?

Gregg: We had a ton of interest last year, but there was no one here to really follow up on it. Plus, I didn't see Dave (Hall) busting his ass either.

MRR: So you have had interest from majors but you feel that it is better to do it all yourselves?

Michael: Well, so far. Of course, we really don't know any other way.

Gregg: I know a lot of bands that sign and it's rarely what they think it will be like. The Screaming Trees for instance are looking a little confused right now. Look at the Rave-Ups, they aren't doing so great, after all these years too. I feel bad for them.

MRR: All you need is one hit to really put you over the top though. Look at Faith No More. Of course, they've been at it for nine years or whatever.

Gregg: Right. Well it's like this. If you're young and you're cute and you sound half decent and you want to sell your ass, you can get signed.

Michael: I'll do that! (Laughs)

Gregg: But there's another way to go about things, another way that major labels think. If you've been around long enough and you show them that you have your shit together and that you won't tolerate any of their shit, they'll bend and come to you after awhile because they know that you're serious. A lot of bands put out a record and people think "Wow, hot new band," when in actuality the band has been together for five or six years.

MRR: On the other hand, some bands make it right away. Look at Soundgarden, right from SubPop to SST to A&M.

Gregg: Well, SST is a good hype machine. Every time you open a magazine there's an ad for SST.

Michael: Also, when a band happens that fast, it might be too fast. It remains to be seen with Soundgarden, but sometimes bands that happen that fast can also disappear that fast.

MRR: Who have you guys been listening to lately?

Gregg: Christ, everything and anything. I like the Fluid a lot, I listen to them quite a bit. Mudhoney once in a while, but they remind me so much of Blue Cheer that I always end up putting on a Blue Cheer album. I like the Monomen, I play their record. I don't know. I have to listen to so many records just so I know what they sound like so I can sell them. Plus I get so many demos. Sometimes when it gets to be too much I run for the Sinatra records.

MRR: I listen to a lot of Martin Denny.

Gregg: Michael puts on Roxy Music, which is the equivalent of bad Sinatra.

Michael: That's just because I don't have any money to buy new records. I listen to talk radio mostly.

MRR: Really? That's interesting.

Michael: I still like the Fall a lot.

MRR: So do I. Who did you play with on tour that you liked?

Michael: We played with Loop, they were good. I saw the last Iggy tour, he's still pretty good live.

Gregg: I find myself listening to early Led Zeppelin quite a bit. The Stones are great regardless of what people think. We listen to "Exile On Main Street" a lot. The first Neil Young record is fucking great.

MRR: Do you borrow anything from those old records?

Gregg: No, not at all.

Michael: I'm sure subconsciously we do, I'm sure I borrow from Joni Mitchell subconsciously.

MRR: So you write all the lyrics, right?

Michael: Yep.

MRR: And Gregg writes all the music, huh?

Michael: Yeah.

MRR: So you got the basic Jagger/Richards thing going, huh?

Gregg: Well, it ain't Lennon and McCartney that's for sure.

MRR: You guys can be compared to the Stones and Kinks and the Who but then you can also be compared to the Ramones and the Clash but you also keep company with the Fluid.

Michael: That's good, it's all good music.

Gregg: It ain't bad.

MRR: So everyone loves you guys, your records sell, everything's great - what's next?

Michael: I want to stay on the road for at least a year.

MRR: How's that "living your life just like you're in high school"?

Michael: Because touring is a very simple life, you don't have to worry about the everyday mundane things like paying your bills and rent. You're on a much more primal level of existence. All you have to worry about is having enough gas to get to the next town, where am I going to eat, where can I get a shower, how long can I sleep.

MRR: And you like that?

Michael: I love it! I still can't get used to being home.

MRR: (to Gregg) What about you?

Gregg: After awhile I get in tune with it, it takes one about a week to get into it. I split myself in two, I guess. My life here and my life on the road.

Michael: Plus we meet wonderful people everywhere we go.

Gregg: You would be surprised, lots of people help us out.

MRR: Well, people have to help each other out.

Gregg: Skins help skins, brothers help brothers.

MRR: (roaring with laughter) Skins help skins!

Gregg: I think there is going to be a strike in football, all sports and entertainment actually. I think that the black guys are going to say "fuck you" to all the white guys making all the money. There's going to be a revolution.

Michael: What the hell is this? MC5?!

Gregg: It has to happen, things are hitting the roof.

MRR: But back to you guys, the major struggle in your life is keeping both the label and your band going, signing new bands and everything.

Gregg: Well there's no shortage of good bands.

MRR: Does the label help the band or vice versa?

Michael: Right now the Cynics' money from the records is helping the band survive.

Gregg: If we got money from Skyclad things would flow a lot easier. Actually, it's all kind of confusing.

Michael: I'll agree there, it is very confusing.

MRR: All this label and distribution stuff has to get in the way of the band. How can you write songs after a day of doing all this? (pointing around the warehouse)

Gregg: Shit, I'm always fatigued.

MRR: You have to be careful that the new songs aren't all like (singing) "I'm really tired."

Gregg: They could be.

MRR: What other indie labels are you really into?

Gregg: Sympathy is cool. We did a single for them.

MRR: Would you like Get Hip to grow to like a SubPop size?

Gregg: Well, we could have had we started manufacturing our records since day one. Plus we need more help around here. We will have a better cash flow in the future.

MRR: I think you are pretty hard on yourself. You have to remember that it was only a few years ago that you were living in Canonsburg listening to like the Miracle Workers and the Fuzztones and bands like that and now all those types of bands record for you. I mean you've come a long way, do you realize that?

Gregg: Well, maybe once a year when I can find 5 minutes to think I do. A lot of those bands are gone now, Plasticland, the Tale-Tale Hearts.

MRR: Plus not that much has happened here before, not that the rest of the world knows about anyway. Anything that you do is good for Pittsburgh, too.

Gregg: We are accepted everywhere now, that's true.

MRR: Ever think about moving the operation?

Gregg: Yeah, but the rent would be too expensive.

Michael: This is a nice city to live in because it's really cheap to live here.

MRR: No shit!

Michael: Plus, we can get to any big eastern city within a day's drive of here. D.C., Boston, New York, Philly, Chicago, all within a day, it's very convenient. If we moved to New York, say for instance, it would be too expensive for us to live and rent space for a warehouse. If we moved west we couldn't really survive playing because we would have to travel further between cities.

MRR: That's a good point. What else is going on?

Gregg: We have a cut on the tribute to Sonny Bono record.

MRR: What song?

Gregg: "I Got You Babe."

Michael: I was all that was left.

MRR: You guys have a pretty good reputation as a live band.

Michael: I think its way better live too.

Gregg: I should be better live.

MRR: Do you think things are better or worse than they were 10 years ago?

Michael: It's much worse now.

MRR: Is it harder to be in a band in the early 90's than in the early 80's?

Michael: Oh yeah, with the whole disappearance of vinyl and the CD thing on the rise, bands and indie labels are kind of at a loss right now about what direction they should take. The new music that's coming out isn't nearly as creative as it was at the end of the 70's and early 80's. I think that's just natural - it goes in phases. Its the same thing that happened in the 70's when music became awful and turned into the Bee Gees and Disco, that's kinda what's happening now. The 70's punk rock has somehow turned into Duran Duran and all this awful easy listening type of music. There was kind of a return to guitar rock with the whole REM thing.

Gregg: There is a lot of guitar rock now.

Michael: There is but it's too easy listening sounding.

Gregg: Everything sounds the same, everyone wants to be like Nirvana or whatever the new independent "hot" band is at the time.

Michael: If you want to get sick to your stomach, just watch *120 Minutes* on MTV, which is supposed to be breaking in new bands.

Gregg: They are still playing the fucking Cure's "Let's Go To Bed" video. It's good to see like Sonic Youth on there, but the whole thing should be like that.

MRR: (To Gregg) So what do you think, is it harder now than when you started?

Gregg: It's harder now if only because there are so many bands. You've got all the old people who won't leave and make room for others, you got bands in the middle that don't know what to do and are sort of waiting in the wings, then you got all the new bands, the whole new breed. There's 3 times the amount of people out there.

Michael: It also might be harder now because it's more fragmented. There's nothing for people to rally around anymore. In 1977, you had the punk thing. In 1966, you had the garage thing. Everyone was more like a family. It's so scattered now, there's the 60's thing, the funk thing, the metal thing...

Gregg: Everything is watered down.

MRR: So how do you keep doing what you guys do?

Gregg: We just do what we want to do and fuck everybody else. Because then you're honest with yourself. And then you hope, there's a lot of hoping.

Michael: People can tell if you're honestly writing a song or just copying something.

MRR: How far would you take the band if it was up to you?

Michael: I just want to make a living.

MRR: What would make you throw in the towel?

Michael: If we started writing shitty songs.

Gregg: I'd rather take 2-3 years off and then come out with a hot record. The Who used to do that, of course they got progressively worse.

MRR: You seem to get progressivly better.

Gregg: Well, I'm never going to brag about it because now I'm worried about the 4th LP.

MRR: You work a lot under pressure, but it never seems rushed.

Gregg: I'm not going to put out anything that I don't like. A lot of bands have that problem, that's what happened to the Replacements. They were under so much pressure from their label to release like 2 albums a year or whatever, so he's running out of material and has

to go out and buy songs from people. It's like "I'll give you a grand for a really hot song" or whatever and next thing you know you have a bad record. But with the labels it's clockwork, they want the record *now*. What if you hit a dry spell?

Michael: Then you get *Emotional Rescue*.

Gregg: *Emotional Rescue* is a perfect example - that was a horrible record. "Let It Be" is a good example of the "let's just get it over with" approach. We won't do that.

MRR: It's pretty interesting that you so readily compare yourselves to the Beatles and the Stones.

Michael: I wonder if they ever heard our records?

Gregg: We're not blues enough for Keith.

MRR: Does John Peel play you guys?

Michael: Yes, he does.

MRR: Were you approached to do a session?

Gregg: We haven't played England yet.

Michael: Maybe we will do one when we finally get there.

Gregg: He is into the label as well. England is the last territory that we have to conquer.

MRR: Lots of bands go there to get their start; with you guys it seems to be the opposite.

Gregg: I'm not too fond of all the new English stuff.

MRR: What? Like the new Manchester movement and all that?

Gregg: I don't like the Happy Mondays or any of that crowd.

MRR: They all try to look so psychedelic.

Michael and Gregg: But they ain't!!!

MRR: It's all been done before.

Michael: As usual, they are ten years behind the States. It seems like they just heard a Rain Parade record.

MRR: So you guys are pretty down on England.

Michael: Well, I just hate it when people worship English bands and don't pay any attention to American bands. So that's why I get mad when I watch 120 Minutes on MTV, an American station, and the only new stuff they play is from England. That's not right.

Gregg: I got one for you.

MRR: What?

Gregg: Rock and Roll started right here in Pittsburgh. Alan Freed got all the credit for Rock and Roll but Porky Chedwick was playing "race records" in 1949! He was playing the real early black R&B out in Canonsburg on WARO six to seven years before Alan Freed ever happened. He was a Pittsburgher and was overlooked. Freed was in the right place at the right time, and that's how history remembers it. But the fact is, it was Porky 40 years ago, playing Rhythm and Blues like a mile away from my house.

MRR: Weren't there a lot of big Pittsburgh groups at one time, like the Swamp Rats?

Gregg: Even before that there was the Del Vikings and the Skyliners.

MRR: Weren't the Marcells from Pittsburgh?

Gregg: Yeah, they did "Blue Moon". They had a bunch of hits.

MRR: So what's the deal with Pittsburgh then? If all this great stuff happened there, why doesn't it have a reputation?

Gregg: Number one, as soon as anyone gets any recognition, everyone pounces on them and puts the fire out in a hurry. I don't know if it's jealousy or what.

MRR: When I saw the Four Aces, they were saying that at one time you had to come to Pittsburgh if you wanted a hit.

Gregg: This city used to be a major music town. It was a big doo-wop town, a big Rock'n'Roll town. Porky Chedwick and Mad Mike used to fill the Civic Arena.

MRR: You mean 12,000 people would fill the Civic Arena to see...

Gregg: ...to see a DJ spin a fucking record! Because "only Porky had these records" it was like a cult thing. The word was out that he had these, you know, hot black records that white stations wouldn't play. So Porky and Mad Mike has the edge. Mad Mike played more of the crazy instrumentals and he also played ballads. Terry Lee was around then also. Those were the three big DJ's.

Michael: I got into a cab once and Mad Mike was the driver. When he found out that I knew Gregg, he gave me a free ride!

Gregg: Now that's punk rock! Mad Mike is totally punk rock, he looks like Rasputen.

MRR: I saw him at a record swap once, he was spinning a Litter record and shit, it was amazing.

Gregg: Things were a lot of fun back then. Now everything is under lock and key. Look at the top 40 charts. It's all the fuckin' same.

MRR: Well, the radio stations are only allowed like 2 ads a week and the programmers have how many different label reps breathing down their necks to add their record.

Gregg: And those reps have a certain quota.

MRR: How did you guys get on MTV?

Gregg: That was a little gift from up above, I think.

Michael: I don't know, they must have just seen it and liked it.

Gregg: Every once in a while, MTV is honest and will put something on like the Cynics or Original Sins or Bitch Magnet, and you bet your ass the next day the guy who made the decision to run it is getting a call from Warner Brothers saying "Who the fuck is this little indie band! We pay for advertising on your station and we want that spot!" Just like the cover of CMJ, everyone fights for it.

Michael: As soon as college video stations started paying royalties to BMI and ASCAP, the majors wanted a chunk of that money.

Gregg: Even though college radio is a playground for majors, they still want the money from every angle that they can.

MRR: So what is the advantage of

being on a major?

Michael: Tour support , maybe.

Gregg: It (being signed) could work for you, but I dont know if I want to put a new carpet in somebody's office that I don't know, somebody that I never broke bread with.

MRR: Too bad there are no Italian major labels!

Michael: Gumba Records!

Greg: I just don't want to feed people that don't deserve to be fed.

MRR: How do you go about actually writing your songs?

Michael: I have song books full of lyrics. We just practice and I put in things as I see fit. Usually when I've been out drinking things will come to me. All the songs are about me.

Gregg: Why is it called Maximum Rock n' Roll anyway?

MRR: It was the name of Tim's radio show in the early 80's. I guess to him, you know, punk rock, 60's and 70's, all the rebellious stuff is what he likes. So to him, that's Maximum Rock n' Roll. He won't review anything on a major.

Gregg: Well that's good. Somebody has to do that. Captain Binghamton.

MRR: You would compare Tim Yohannan to Captain Binghamton.

Gregg: It seems like he really works hard. He probably has to, to keep his nerves down.

MRR: I work hard too, but I try not to take my job home with me.

Gregg: Neither do I, but I pretty much don't go home

MRR: There it is.

Gregg: In other words, I stay here with my job. I'd like to go out once in a while but I'm too fuckin' busy. (For a long time we talked about Alex Chilton being a member of the Manson family, Sky Saxon asking Gregg for heroin at Raji's in LA, meeting Neil Norman, the history of the Seeds, Gregg meeting Lee Joseph, and the Cynics running into me and Reid Paley on their tour...) It's nice to run into people you know on tour. People who left Pittsburgh and never came back.

MRR: If the Sex Pistols would have played that show here that they were supposed to, history might have been different.

Michael: I still have my ticket. What was it, $2.50 or something.

MRR: The good things is that instead of lamenting about what Pittsburgh was or could have been, you guys actually did something.

Michael: Well, we are trying to.

Gregg: Maybe you are! I don't want the responsibility of putting Pittsburgh on the map. I really couldn't care less about that. I feel great that we made it out of this one horse town. I'm not proud of Pittsburgh. I think we could have made it out of any city because we were good enough to do it. I have to give the band that credit. I think just staying at it has a lot to do with it. I mean, Andy Warhol said "If you stay around long enough, you can make it".

Michael. We'll get our 15 minutes, huh?

Gregg: I'm not ripping on Pittsburgh but I got a lot of bad memories, you know.

MRR: But you do a lot of good for Pittsburgh bands.

Gregg: Not anymore! The close-to-home bands always think you're not doing enough for them, but they never realize how hard it is to come out of nowhere and get any recognition. First of all, you have to be good. The Pleasure Heads are a good example. I liked the band, I did their record. They put up some of the money to do it, I didn't recoup it all, therefore they didn't get all their money back, then I got audited. I'm also called an evil cocksucker, but the funny thing is when I finally did get audited they left shaking my hand telling me they were sorry. People often talk before they know the facts. I'm a talker too, but I can at least back up what I'm talking about.

MRR: Ever regret anything else?

Gregg: I passed on a few bands that went on to do some good stuff, like Les Thugs. It's frustrating when you don't have money on hand to do certain projects. I would like to do more with say, the M-80's.

Michael: They're a really good band. Young, energetic punk kids.

Gregg: If I can capture their live set on tape it will be great. Things will turn around when I start putting out our own records and CD's. You can't survive putting out singles making a quarter profit off of each one.

MRR: So the new Cynics LP will just be on Get Hip and not Get Hip/Skyclad?

Michael: It might be on Get Hip/Geffen!

Gregg: Unless we can get everything we want out of another label, we'll be doing it ourselves.

MRR: Why are you guys so big in Spain?

Gregg: It's pretty equal all over Europe.

MRR: What's the deal with the fan club?

Gregg: Everyone got 3 free singles, a t-shirt, sticker, 8 x 10, & a button. they used to get posters and flyers every month, now a letter goes out every 3-4 months. We spend a lot of money on the fans but that's fine and I think it's a great fan club. It bums me out when people think they aren't getting their money's worth. Try joining the Chesterfield Kings fan club! I sent 15 bucks, got a button and a letter saying "how you doing, buddy" and that was it.

Michael. We should hire a fan club president.

MRR: How is it that you guys can play straight through a 30 song set and still keep going?

Michael: We like it! I hate stopping.

Gregg: Michael gets juiced up when he gets up there. He like peaks out - he's like Charles Manson, he for gets who the fuck he is then its like "are we done?"

Michael: More like "Who turned out the lights?"

MRR: Man, it's an amazing live show. When I saw you guys in Davis and Michael smashed down the ceiling and everyone was freaking out - it was almost like seeing the Dwarves or something.

Gregg. I've never seen the Dwarves, it must be kinda like the Germs, I guess.

Michael. We can only hope.

MRR: What was your first show Gregg?

Gregg: The Who, Blues Magoos and Hermans Hermits at the Civic Arena.

Michael: What you must have like 6.

Gregg: Yeah, I was, the Blues Magoos were in their electric suits, it was pretty heavy duty. I got dizzy and passed out halfway through the Who. I think all the pot smoke knocked me out as a 6 year old kid. They packed me in ice, I was talking about chickens and shit - I don't know what happened.

Michael: They packed you in ice?

MRR: At the Civic Arena?

Gregg: Yeah, in the nurses room. Next thing I knew my parents were taking me home. I had a 102° temperature it was weird.

MRR: How much do you actually remember from the show?

Gregg: The Blues Magoos- were fucking great, Tobacco Road strobe light freakout. A lot of people didn't like them, they weren't into the New York thing, they all wanted to see the British bands. I was into the New York City greasy bands.

Michael: My first show was Deep Purple.

MRR: What year was that?

Michael: Must have been 74-75.

Gregg: Was it at the Arena and they brought the house lights on for the encore?

Michael: Yeah, that was it.

Gregg: That was the "Who do we think we are" tour. I was in the front row right hand side getting my head blown off.

MRR: Maybe we should end here, the interview has gone full circle with Michael talking about Deep Purple.

Gregg: *Full Circle*, Doors LP post-Morrison.

MRR: What was that other one?

Gregg: *Other Voices*, boy I'll say - a lot of other voices on that one. (Singing) "Hey baby, lets get up and dance" - see that's when you should call it a day.

MRR: Well, usually when your singer drops dead it's time to quit.

Michael: I don't think Morrison was a loss at all.

Greg: No, he was a slob. I saw some footage of him near the end, man, he was a mess.

MRR: Who do you think is the biggest loss in rock?

Gregg: Probably Hendrix, because it was short and quick. He was like a fire that someone put out.

Michael: Plus, if he was alive he would probably still be good.

MRR: I think for our generation D. Boon was the biggest loss.

Gregg: Well, politically.

MRR: Fuck that! He totally rocked!

Gregg: Well, yeah. *3 Way Tie* was hot.

Michael: Bowie is one who should have thrown in the towel.

Gregg: In 1973 when he said it was the last show, it should have been.

Michael: C'mon, he did good stuff after that.

MRR: He played with Iggy...

Gregg: His records are boring now.

MRR: Lots of things are.

Gregg: Hey man, the Cynic's Rock and Roll LP. All killer, no filler.

MRR: Write the Cynics c/o Get Hip, PO Box 666, Canonsburg, PA 15317.

MOLODOÏ

After the split of Berurier Noir,at the end of 89, Francois, Berurier Noir's: vocalist formed a new band under the name MOLODOI. He also created a record label, Division Nada, on which he released Molodoi's first LP at the end of '90. On this LP, Molodoi was: Francois (voc.); Spirou (guitar, drum machine); and Nanouche (bass). A few months later, two more musicians joined: Nino (drums) and Pascal Kung-Fu (sax). While there's an obvious Berurier Noir influence in some lyrics. Musically, Molodoi is trying (achieving) to find its own style, mixing punk-rock, oi, ska and sometimes reggae. This interview with Francois was done by Lük Haas on the 26th of October 1991, after Molodoi's gig in the youth center of Yutz, in the suburbs of Thionville, France, near the Luxemborg border. You can contact Molodoi at: Division Nada. 25 rue du General Leclerc, 94270 Le Kremlin Bicetre, France.

MRR: Are you satisifed with your first LP, *Irrecuperables*? It seems a bit scamped...

Francois: OK, our first album was done in emergency-like conditions. Spirou Nanouche and me met by chance in Paris, in Barbes where they lived. We got immediately a good feeling with each other. We rehearsed some songs, it was very fast. We did the 14 songs of the LP and got the opportunity to use a 16-track deck for free, using a drum machine. But we already knew that later we would have a drummer, that it would be better for our music. So, on our mini-LP *En Avant* with Nino our drummer, we re-released 2 songs of our first LP. But like our first LP. But I can't be unbiassed about it of course.

MRR: I also wanted to ask you if you wanted to carry on the Berurier Noir tradition with Molodoi: a kind of "Youth Movemcent" with a militant fanclub, etc.

F: Well, I think that the basic principle for a rock band, if there's one, is to sing at least for a united youth. I mean a youth getting together on the same subjects and rather than seeing people in different clans, we're trying to break down the walls to get together a lot of people: hard-rockers, skinheads, punk-rockers, neo-hippies, whatever. It's a whole. I think the best word for Molodoi is "We're Here". We're here to work hard, to give the best of ourselves, "the kids are united", we already tried to do it with Berurier Noir, but maybe on a wrong way. In the end there were lots of exclusions on the political side, it was a problem, maybe it went beyond us, maybe just like it went beyond Sham with the Sham Army at that time. Now we try to come back on a more simple basis more sincere. Maybe less demagogic.

MRR: On the other side it seems like the band insists a lot on the skinhead outlook, the oi movement...

F: It's not the oi or skinhead outlook. I think the oi movement of the 80's stood out in the French rock scene and the UK rock scene obviously, and it carries all the hopes we try to create with Molodoi, a protestation wave emerging from the lower social class, it's a street call. Rock from unemployment from despair. If every Saturday night at gigs there's some hope coming back in hearts, that's better. I think one must not spit on working people or people who live in difficult conditions, but also one must not be demagogic, singing exclusively for a certain class. We sing for everybody. But I think the skinhead movement was given a largely political aspect and on a very bad side, with all the media concentrating on neo-nazi groups--which are in fact boneheads, not skinheads, that's why the SHARP was created...

MRR: Do you feel close to the SHARP?

F: No, let's say I support the people doing it, I know some of them, but I won't wear a SHARP button, because I don't have to prove that I'm an anti-racist! I think that's something you live. I don't like labels personally. I won't wear buttons. No need for this. If some people feel at ease with belonging to such groups. fine. That's their business. Anyway the SHARP is doing good things. I hope they'll do gigs again, for the moment it's rather a ghost movement here in France.

MRR: While reading the 3rd issue of *La Voix Des Molodoi* (the band's information bulletin), I was afraid. OK, if one reads the different texts of the band it's clear that you're anti-fascist. But in this 3rd issue, seeing all these skinhead cartoons associated with a strong anti-communist discourse...

Spirou: For us it's a means to serve a hyper-provocative and violent side, which is outside people's thoughts, but existing, so it's a means to exorcize things and I think a Molodoi gig must be like this: spitting out all the hate all that you've got deep inside yourself. A way to exist with offensive things but not a gratuitous and stupid thing like beating up the first guy who is not from your region or village.

F: I don't want to deal with politics because I don't give a fuck, but what I see is if we spit on communist regimes like in Vietnam or Tibet or what. For people who don't understand this, the best solution is to go live there, to go live with people there and I'm sure they'll understand. I still remember this red warrior friend of mine who went to China, unluckily it was during the Tian An Men massacre. I think he understood what was communism there. The first people criticizing the regime here, when they go over there, they are the first ones who got beaten on the head. They have to think about what they're doing. Now I'll always defend oi bands like Klasse Kriminale from Italy, because they're really sincere, they get rid of the nazis or of the people preaching on the communist side of the rude boys. It's a street call. Coming from despair, but it's a hope shout, a joy shout. We need fun too. I think the goal of "Christmas Party", the last song we did tonight, is on this side. It's an oi song because it's a popular song, maybe some people will get disturbed by it, taking it for a passe stuff, but we have fun with it though. But people must not be offended. We don't sing for a certain kind of people...

MRR: That's what I was fearing with this 3rd issue of your bulletin...

F: *La Voix Des Molodoi* is a way to express ourselves. I do it with Pierrot, our sound technician, and it's a fun thing, like when we call our fans "bear's cubs" and "amazons". It's a bit delirious, but you need humor too. People must not be afraid each time we say "oi"...or each time someone shaves his head. Like you, one could accuse you of being a legionnaire with your big beard, but there are people with shaved heads who have a golden heart and people with long hair who have a golden heart too and there are rednecks with a golden heart too. I don't judge by thc outlook but by what's deep inside people. Like you see, tonight there was an Arab guy who had a SCALP (Section Carrement Anti Le Pen-French anti-nazi punk movement) graffiti on his back, I wonder why he came to the gig as he only did "fuck off" gestures towards us during all concert. He didn't understand that tonight it was a feast...

Pascal: I think he did it as a provocation, not by stupidity, that's why he was feeling bad later...

F: There's one thing people have to understand, it's that a gig is a feast, having fun. We played with the Toy Dolls in Paris and it was really great. They're a punk band getting together skins, hard rockers, everything. That's what we need. Bands getting things done. We're fed up with the surrounding moodiness. There are good oi bands in all Europe, like Sham who just re-formed, or bands like X-Ray Spex, or the 77 punk wave reappearing again. I was born in this music.

MRR: By the way, yes it's obvious that all communist countries were/are infamous dictatorships. I've been to almost all of them, stayed with punks there and so on, and now, nevertheless, you re-pressed the Feeling B LP on Division Nada! Feeling B was one of the two only official communist punk bands in the German Democratic Republic. How do you explain this?

F: No, I see Feeling B as one of the first autonomous bands in the GDR. Personally I don't know Aljoscha the vocalist, but Patrick Mathe (the boss of New Rose, Division Nada's distributor) knows him as he was in touch with him. It's true that they did one LP on the GDR State label Amiga. But it's a band which on its way of life is more libertarian than one can think. What I liked in Feeling B was this chaotic side, and never mind that it was released on Amiga...which was a GDR-related label...

MRR: Which was the one and only State label in the GDR.

F: Yeah, but I think it was also the only and last punk record released in the GDR.

MRR: No, there were others, a band called Die Skeptiker did an EP and a LP on Amiga, at about the same time as Feeling B. The problem with Amiga was that, being the official and only label in the GDR, to release a record on it, it was compulsory for the band to belong to the communist youth, the "FDJ", all band members had to belong to the "FDJ" and then they had to get their texts and music approved by a censorship committee.

F: I didn't know this.

MRR: And that's how they released their record. Meanwhile, in 87, I met for instance the band l'Attentat in Leipzig which was an anarchist punk band, who always refused to play the State's games were forbidden to play, went to jail, etc.

F: Well, you see, that's new for us. We don't know everything. I think I released this LP because of the feelings...

MRR: Now it's true that it's a good record musically, and more it's a historical document.

F: Anyway it's good to learn it from you. I didn't know all this. But maybe if I had known, I would still have released it anyway. Division Nada is not an ideological label.

MRR: How do you personally react to the huge wave of hate breaking now into the world, like in Yugoslavia, USSR.

F: It somehow makes me sick because these people have a right to wake up, but it shouldn't skid to these dreadful extremities. Like what's happening now in Germany, there's despair which is shepherded by neo-nazi groups, and that's dangerous as the government doesn't react against it, there's obviously laxity on the government side, I don't know. I don't live there. I think the western governments are largely responsible for eastern Germans being looked down on as inferior people or as a cheap labor force. That's the bad side of capitalism. That's always the same problem. Communism, capitalism, one's always looking for a third path. I don't talk about the fascist groups who use this term, but one's always looking for something right, something social and some thing non-restrictive, which won't jail you for your ideas.

F: You know there's something which is pleasing me today: there's here this poster for a benefit gig for Croatian kids. I'd have liked to take part in this concert.

MRR: Do you think foreign countries could/should intervene militarily to stop a war inside a country?

F: Hey, you're asking me such questions, you know. I'm down the scale...

S: I think that if in one country some people want to fight because of social problems or whatever, they have to. I think blue helmets shouldn't intervene. One should intervene only when it's really critical, important, and when it's about to blow the Earth up. Otherwise, let them alone, it's like the Gulf war, I understand that such countries need to react. Because they're oppressed by superior forces like the Americans who proclaim freedom, but their own kind of freedom.

MRR: So the US should not have intervened in Kuwait?

S: OK, it's true that it was getting really bad...

F: The problem is simple. You intervene and get rid of Saddam Hussein or you don't intervene. There's no half-way. I don't want to play the redneck's card. Anyway all band members have different opinions, but if I had been the Americans, they wanted to play the hero role. So let them go get him. But there's no half way. They said to the Kurdish people: "OK boys, we're here with you, we'll help you" and then withdrew letting the Kurdish alone. It always remind me of Saigon and so on. Always the same problem. If you get involved, go up to the end. I like people going up to the end of their ideas. If some people in Croatia say "we'll fight for independence until we die", that's fine. If they feel like it, let them fight. But I think war is the most horrible thing, when a friend of yours dies it's hyper sad. So hopefully it will stop soon. One has to support friendship, peace and so on, but maybe I'm pessimistic, that's not the way things go. This is hard.

MRR: You talked about Saigon. Is Vietnam a personal passion for you?

F: Well, it's a secret garden for me, first, and I'd like things to change over there, in a Czechoslovak way. It almost happened when this writer, who was an ex-militant of the communist party and understood the failure of the system, the regime being completely absurd, like people starving while red capitalists are fattening themselves with western money. When I see that Mitterand is giving 45 Million Francs to the Hanoi government, it hurts. You know that with all the corruption it will never benefit the right ones. Or when you see medicine on the black market, it's the same. Or when you see Saigon kids living in the streets like in Manila or in Peru, it hurts. Because they are an intelligent people with a long literary history. It's crazy somewhere. And I think the government got afraid of this writer who is now imprisoned somewhere. Amnesty International adopted her. She was a litlle bit like the spokeswoman of people's anger. I think the Vietnamese are able to take their country in their own hands. One must wait.

MOLODOÏ TE SALUE BIEN!
MOLODO

DRAGON LIBRE

MRR: Have you been to Vietnam?
F: No, but I'll go for sure. There's one French band which went there, Cyclope and we've seen the film, that was great. We have the dream to go there. But I can speak some Vietnamese and I think I would say some things on stage that wouldn't please the authorities. In Saigon, when Cyclope played, the police threw the guys out of the place who wanted to stand up. In Hanoi it was cooler. It's sad to be at a gig with almost handcuffs on.

MRR: We talked about hate. Let's talk about love. What is love for you?
F: It can be a gig like tonight. It begins with something strong, an emotion. Tonight we did some dedication to some 14 years old kids who came, it's a very strong feeling for them. When I was 15 I was going to Metal Urbain or Gasoline gigs and it impressed me. And if I do a band now that's because of it, the story of rock...it's deep, it's an adventure that you live with someone. It's very different for all of us.

MRR: Are you rather optimistic or pessimistic for the future? Like,would you like to have children?
F: Yeah, I'd like to have kids, of course.

MRR: So, are you optimistic?
F: Well, yeah,even if we had Hiroshima in Paris, we should still have children. I don't know. If you got the desire to, why not. Right now I wouldn't have kids as my life is a bit animated and when you have kids you have to care about them. Taking time, working less.

MRR: After years of doing gigs, forming bands, and similar text wise or spirit-wise, do you sometimes get fed up with it, feeling like turning round in a circle.
F: Yeah, I asked myself already because after 7 years with Berurier Noir, you have to question yourself and I think with Berurier Noir at the end we were repeating ourselves a little, musically and all. The best thing to do was to stop. A sane and mutual decision. Molodoi is a kind of a new start, a new shuffle. We have less taboos about our texts. We can talk about Mishima or the Harkis (Algerians who served in the French army during the Algeria war of independence and therefore had to be transfered to France with their families after the independence of Algeria, and since live in hard conditions, despite their French citizenship) without being offensive now, I like it because I think you must not have taboos in a rock band. It's emotions, you have to tell what you like and what you dislike.

MRR On the other hand, I've been active for about 10 years in the scene too, and one strange thing is: I still go to gigs but most of the other people at gigs now are still the same age as when I went to gigs ten years ago. So the audience is constantly renewed. I mean, you play in front of people who are always about the same age over the years, while you are getting older.
F: Yeah, the audience is renewed and we're getting older, right, and yet you should ask this to bands like the Inmates or Dr Feelgood. Bands who've been on the road for years and years.

MRR: It can be quite uncomfortable at times, no?
F: No. When I see people who are all out into it like tonight, you can see that it's not dead.

MRR: A last question. Division Nada now is releasing punk albums on tapes and CD exclusively. I personally think that CD's are a rip-off.
F: It's true that it's hard. Vinyl sales are decreasing very fast. And it's true that our bands on Division Nada have an audience which usually prefers vinyl and when I released the Gonokok and Sourire Kabyle albums on CD only, it sucked. But when we release vinyl we release 1000 copies. Shops don't want them anymore, so we sell about 200 vinyl and we got 800 copies to get rid of. Usually the band takes a part of it for its own distribution. Our latest album *Dragon Libre* will be released at 1000 LP's. That's all. It's not a question of audience, it's that there's no more distribution for vinyl. So you got 1000 vinyl for 3 years before selling them all. It sucks. Like our *Dragon Libre* album was released three weeks ago. We already sold over 2000 CD's, over 2000 tapes and only 600 LP's. That's the obvious problem in France. The total of vinyl sales in July in France, all styles from rock to love songs, was 24,000 copies. It's official. Incredible.

MRR: That's because shops now refuse to stock vinyl.
F: What can we do? Petitions?

MRR: But the main problem is the CD price which is prohibitive compared to vinyl. Who gets the more profit on them?
F: Everybody. No the prices are rising again. Two months ago it was a little cheaper. But as vinyl sales are decreasing, the majors decided to raise their profit margins on CD's. And small companies like New Rose, our distributor, are more or less forced to follow, or else they'll get boycotted or broken. There's always a rivalry between firms and if you don't follow the rules, one can cause you troubles. It sucks. We, Division Nada, are between the majors and the full underground. We're trying to sell more, so it's difficult.

MRR: So you don't have control.
F: No. The only pleasure we can have is to release limited vinyl editions. We created an association to distribute our stuff called "Molodoi Army Diffusion". Maybe we'll release singles which will be sold 15FF ($2.50) at gigs.. it won't be for profit, just for fun. But we try to put with every Molodoi LP a free 7" record to compensate.

THE DEVIATORS

Interview by Georgia Conley

The home of Tom and Pablo of the Deviators is totally Rock n' Roll utilitarian. All the furniture is nondescript - most of it was found or garbage picked. The obvious ruler in this place is music. The decor is a life-size Elvis quilt and the rest of the walls are covered with flyers and posters. There are more amps than anything else. Chris' drums take up a good part of the room. The room is littered with guitars and various stands - mic and guitar - all this makes up their kitty mascot Black Toe's private city. Sitting around the room on the busted folding chairs and the shit brown couch are Tom, Pablo, Chris and Al - The Deviators.

MRR: Introduce yourselves - Bachelor #1?

T: Tom Rosenthal; guitar, vocals.

MRR: Vital statistics - eye color, sign, favorite food?

T: Brown hair, eyes brown, Aquarius. I dig Indian food and Mexican food and Chinese. Just about any kind of food as'long as it's not moving.

C: O.K., my name is Chris Glawe - that's G-L-A-W-E because everyone spells it wrong. I play drums, I was born 8 - 22nd - '69. I'm 6'1", um, hair color, black.

A: Al - just Al. I play bass. I'm an Aquarius... bleached blond.. What kind of food? Viking food.

P: Pablo Medina, guitar, vocals, brown hair, I'm a Sagittarius and um, food? I'll go with hospital food, that's my favorite food.

MRR: Pablo, what's your favorite thing in a woman?

P: Me? Um, dick size.

MRR: How did you guys get together?

T: All right, Pablo and Chris and I all lived in the same freshman dorm at Pratt Institute in Brooklyn. I'd been playing in Yuppicide and I wasn't getting into where they were going. Me and the other guitar player (who's still with Yuppicide) started writing songs together. Originally it was me and Steve and Chris and

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this other guy - who shall remain nameless - used to sing for us. He didn't last too long; we played as a three-piece for a while with me singing. Pablo was just learning to play and he was always hanging out, Pablo, Chris and I have been pretty tight since fall '88 and we felt like we could use another guitar and voice so we sort of groomed Pablo into the band.

MRR: So why did you form the band?

T: We were fed up with what was passing for punk rock at the time. All the really super-hard, almost heavy metal hardcore. We wanted to do more melodic stuff, like the old stuff. We wanted to try and bring that back.

MRR: OK, you guys changed the name—you used to be Nobody's Heroes. Why? What happened? And before that didn't you have another name?

T: Yeah, we started off as Common Ground.

P: Then it was Nobody's Heroes.

MRR: Why did you change the name?

T: Well, the reason why we changed is because there were 200 other Heroes out there. No, that's not it. We just needed a change and we started getting a lot more noteriety when we changed the name. The real reason we changed the name was because another band that had been around the city longer had the same name.

T: Tell the Limelight story...

C: Me and Pablo saw the other Nobody's Heroes at the Limelight. Well, I didn't want to beat them up, it sorta came across like I did. I got a little excited and I went up to them in the deli and I said "Are you in Nobody's Heroes?... Well I'm in the other Nobody's Heroes." So we're just looking at each other and I'm feeling really stupid. I don't wanna fight the guy - gimme a break - so we just sat down and talked to them. They were kinda dickish but the singer was pretty cool; but we couldn't work anything out. None of us wanted to change the name. So me and Pablo saw them play and they sucked.

T: The DEVIATORS were born in December 1990.

MRR: O.K. It seems like there are a lot of politics in your songs - did you want to comment on that?

P: I think politics is a real tough thing to work into a band because you have four people working real tight but you have four different opinions, and we can't say we stand against this or that because one of us might not. We really don't get involved in politics.

C: We like singing songs about beer...

T: That's why we're on the Swill comp. But seriously, we try to hit a lot of issues that we think are real things that people can relate to - I think most bands try and do that - most good bands, anyway. And if it comes out sounding political it's just the issues that touch us every day.

MRR: You guys have a song on a compilation and a single coming out. Want to talk about that?

C: I think the Swill comp is a really good idea.

T: I was glad to be a part of it but I don't know how I feel about...

P: ...the whole " Drunk Rock" thing...

C: I think the whole Drunk Rock thing is just as played as straight.

DV8

T: We really believe in trying to keep the local band community together and I think one of the best ways to do that is having a record where you showcase a bunch of different bands and say "We're from same community.

MRR: What about the single?

P: It's called *Century 21* and it sounds really good.

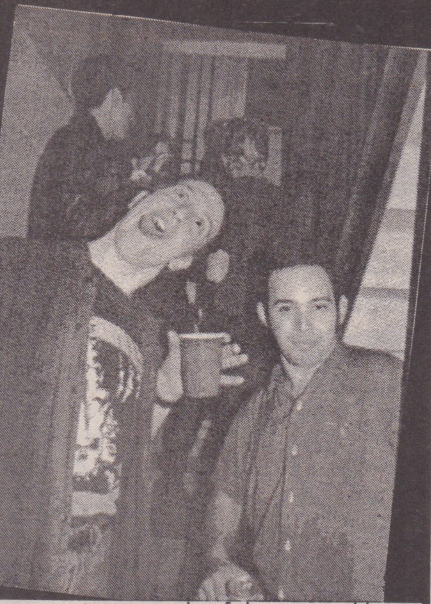
T: It's a three song maxi-single on Skene! Records. We're really happy with it.

MRR: How about favorite gigs?

C: Squat Or Rot benefits are always fun.

P: ABC NO RIO is always fun...we played the Limelight with The CYCLE SLUTS FROM HELL to about 1000 people who never heard of us and we went over really well. That was fun.

MRR: How do you feel about being a NYC band? What do you think it means to be a NYC band and why New York City? None of you are originally from The City.



A: I grew up just outside of the city and I just came here anyway. None of us moved here to form a band. To be a NYC band means to be categorized, but I think it doesn't have to mean anything. I think we'd sound the same anywhere.

MRR: You don't think any of the bands around you are influencing you?

A: I'm into a lot of *old* NY stuff but I'm not influenced by it.

T: To me, being in NY, about three or four years ago if you had asked me about what was going on in NY I would have said it was stagnating. Now in NY I see a lot of new bands and the melody is coming back. A lot of good things are happening. We're finally starting to get new places to play.

MRR: That has changed a lot since you've started. It seems like you were there for the birth of this, which is sort of like a new movement in music, at least in NY anyway. Wanna talk about that at all?

P: I guess it's sort of a rebirth. It's different, yeah you have the bands in NY back in the seventies when we were about nine years old, but now it's the nineties and we're just taking the same sort of style and making it new.

T: As new as we can.

MRR: Yeah, but you guys mix a lot of different kinds of music. (They go on to mention every band you've ever heard of, liked or hated, remembered or forgotten.) Any fun stories from shows?

T: When we played a show at Bond St., I came down off of a jump and tripped on my feet and fell into the crowd and they caught me and pushed me back up and I was like, "Hey, that was cool." When we played Syracuse, me Pablo and Al and Stacey (Al's girlfriend) slept in the same bed.

P: And it was a single bed and four of us slept on it.

T: Yeah, that place was like the Dischord house revisited.

A: With the big X on the door.

P: And we had some really good eggplant spaghetti when we quit there.

T: Yeah, if John McCay reads this, we say hi and we'd like to play up there again.

MRR: Have any of you done anything worth mentioning lately?

T: Pablo and I started our senior year in college.

A: Ahhh, my girlfriend is on crutches from our last show. A bunch of jocks fell on her.

MRR: What's the worst thing you ever did in school?

A: Too many things, come back to me later.

C: I could write a book.

T: In 7th grade I got busted for carrying a knife. I wanted to look tough. Al, come on, tell us a story.

A: Nah... I couldn't... the main thing was arguments with the nuns about the Catholic doctrine and shit like that, and when I was an altar boy I used to fuck around at the funerals.

MRR: Did anything significant happen to you in your life to make you what you are today?

A: I was always into music and collecting records since second grade, but in '80 my brother went to Scotland to visit our relatives and he came back with The Sex Pistols' *Great Rock and Roll Swindle* and I started listening to The Ramones ard The Clash.

T: Hey Al, what records were you collecting in 2nd grade?

A: Stuff like Jefferson Airplane.

T: I fell in love with rock and roll the first time I saw Elvis on TV. My parents were really bad nerds and I hope that they don't read this. But they did happen to have a copy of *A Hard Days Night,* and me and my brothers really got into that.

C: Yeah for me it was the Beatles. I remember that to this day.

MRR: Tom, I thought you were into the *Hair* soundtrack?

T: Yeah, my brothers and I sang along to that too. And we even memorized and sang along to the part that skipped.

P: I really don't want to talk about the music I was listening to before the ninth grade.

T: Hey, when I was eight years old I loved *Saturday Night Fever,* and I'm not ashamed to admit it.

P: But after that I bought a skateboard and skating and hardcore and punk rock went hand in hand, at least back in those days. And I figured— now I have a skateboard, now all I need is some good albums so I bought Minor Threat's *Out of Step*, and Dead Kennedys' *Nazi Punks Fuck Off:* I bought my first Flipside. Oh how cute.

T: Hey this is MRR.

P: Well...

C: In '83 or '84 a friend of mine had some Misfits singles and a Thrasher and the rest is history.

T: Ever since I was 8 or 9 I was in love with greasers and punk rock had the rebel type of feel and was the equivalent.

MRR: What's your favorite thing to do in the world?

P: Play in front of an audience.

T: My favorite things are playing and singing, doin' the nasty, eating, and doing any kind of visual art.

A: LIstening to and collecting records, seeing bands, playing, reading and drinking.

C: I like hanging out with my girlfriend, playing in a band and looking for a job.

MRR: What are your plans for the future?

P: Sex, no drugs, and Rock and Roll!

A: As far as a plan, I'm going to take it as far as it can go. I would like to do social work, but I haven't even started.

T: I think it's unanimous, we all want to take the band as far as it can go. I know I'll always be doing some kind of music unless they tell me I'm hopeless, and then I'll just do visual arts.

MRR: Who's they?

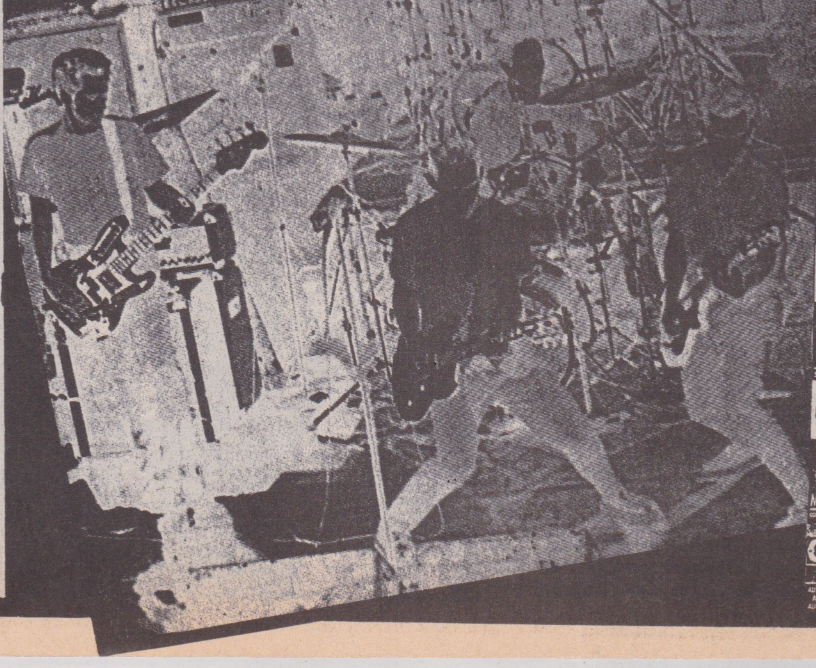
C: They Might be Giants!...live long and prosper.

T: No wonder they call him Spock.

C: Wait till my girlfriend Linda gets out of school.

T: Wait-- is Linda moving out to New York?

Linda: Yeah !



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NEW BANDS

This is RICE. They are here to educate, dazzle, confound and most importantly, convey their message. A doctrine of revolution, with RICE at the core, serving as fuel for revolt and a potent vehicle for the violent destruction of the false government, which strips us of a different freedom every day. RICE pulls no punches, choosing to look ahead as oppossed to back. They will not stop and rest until they have defeated the many and put the past to rest. When you think of Rice, think not of the grain that sits unharvested in the fields; instead envision pots of rice on your individual stoves boiling with unrepressed fervor threatening to take over with reckless abandon. Rice is only the beginning. (Zimmerman) Rice started out only as a word of mouth in the summer of 91, when some San Diego bands felt a sudden urge to go on tour.They started as an improv thing, after 3 shows, that's when they practiced and made their own songs. At the same time they were building their music, they were hyping people about the band, making them curious as fuck. As the mystery was building up, they acquired a trombone player .People still thought that they were the same band as they started out but they left that for them to find out. Rice was building a regime for a revolution with the band as backdrop, and the grain as fuel. People who've seen them have said that they redefined what punk rock is, even though they have a much hardcore sound.It's probably because of their attitudes, that they don't give a fuck.It's either you like them or you don't.

They have been compared to Nation Of Ulysses, with what they are trying to achieve, their response is that there is only one nation, the rest of us are followers. They pay respect to the nation, because they are part of the fruit of Ulysses. As the nation said in their song "...We started it, Start Another/We painted it, Change its color..." and that's what they are doing, they are starting another, to correct the flaws in the nation's message, not to top them but to offer another message. Their struggle is for survival and in Rice is where they survive. The children in Asia, and of the world will realize their dignity, their unity, their understanding and their power. The sparrows have taken them, from grain we lived, from grain we suffer, from grain we survive. RICE is made of-Charlie Clayton on drums, Carlos de Barrios on bass, Jason Soares on guitar and Rop on vocals, also in the line-up is Dustin Harvest on Trombone. They have a demo, it's 8 songs of insanity, and can be acquired from: PO Box 71196/ San Diego, CA 92171. They also have a lot of literature. When asked for last words, they said they don't need a flag for a revolution, and they don't need to prove themselves to anyone, so don't look down upon them, they are who they are, here's one down to the Ricist Regime!!

HINODE
CALIFORNIA WHITE
LONG GRAIN ENRICHED RICE
RICE
IN RICE
WE SURVIVE
NET WT 32 OZ (2 LB) 907g
ZIP-PAK
HINODE
CALIFORNIA WHITE
NEW RESEALABLE BAG

's NOW HAV
RICE
1

__In Rice We Survive__
The name of the game is
survival
Take it back, It's insanity
Fuck you, this
rice... power!

In rice we survive
In rice we survive
In nothing else
In rice we survive
For so many years we've
been oppressed
We want what's rightfully
ours
Fuck the system
Fuck corn!! Fuck bread!!

DEAD LAZLO'S PLACE; self proclaimed pop-punk with balls and hair on its tongue. Consisting of former members of THE GRIM, BAD SAMARITANS, IDK, RIDELIN, and PSYCHEDELICATESSEN this very bitchen bunch of scum bags is very likely to make their brand of egotistical self-indulgence known world wide. The cards have been stacked against them but they have been hiding an ace up their sleeve; They're either too stupid or too self absorbed to give a flying fuck about what anyone thinks about them.

So check it out, punk rock the way it was meant to be played, obnoxious yet, intelligent, noisy yet tuneful, rebellious yet rooted firmly enough in the real world that it's hard to dismiss. The way that I see it these guys have been around the block enough times to warrent all of you scuzz buckets to go see them each and every time they perform and buy all their records, tapes, t-shirts, stickers, and any other assorted propagandistic promotional devices, with influences ranging from SLF, HUSKER DU, DOUGH BOYS, SD, etc..how can you go wrong, to hell with all that 32nd note full speed a headmetalgrindcore politicalycorrectstraight-edgetoughguygangland bullshit this is the shit that legends are made of, the stuff that brings empires crumbling down, music for the second fall of babylon.

DEAD LAZLO'S PLACE know that without the efforts of many dedicated people there would be no scene worth playing for, so they would like to thank any one who has helped them on their glorious way through the paths of righteousness, and who has aided in their fight, namely the creators of LAVERNE&SHIRLEY, RHYTHM COLLISION, BUDWEISER, FAMILY, FRIENDS, ETC... write to DEAD LAZLO'S PLACE, I'm sure that they will write you back and send you free shit. Parker St. Louis

dead lazlo's place
NT
2

VERBAL ASSAULT

Verbal Assault were interviewed in August '91 following their final show at the Blue Pelican in their hometown of Newport, Rhode Island. Present at the interview was Chris Jones (vocals), Pete Chramiec (guitar), Doug Ernst (drums), Dylan Roy (bass) and Brian and Jodi. For eight years Verbal Assault were a mainstay in RI and one of my (Brian) favorite bands, both musically and personally. Watch for one final piece of vinyl, most likely a 10".

MRR: What did you all learn most from being in Verbal Assault?

Chris: I think I learned a lot from travelling so much. I don't think that was so much a band thing as it was so much the experience of travelling and learning about other people and other places. It sounds corny but it's true. I had hardly been off this island before the band and the only reason I've been off this island has been because of this band and I feel like I've gotten to see a lot. Just this entire country, which is so huge, and then the times we got over to Europe. Just to see so many different cultures and countries all crammed into this one little area. That was a very big thing. Also, I thing I've learned a lot about, for lack of a better word, relationships. Like the whole politics of trying to get a bunch of people together and get them to agree on just a certain amount of things and then to put them in a tiny van and send them around the world and then put them in a studio and get them to agree on how a song is going to sound and the way the record is going to look. Not that it ever works perfectly but I feel I've learned so much about the art of just trying to deal and just trying to relate.

Pete: I'm not sure what I've learned, I know what I've experienced. I can remember coming back from our first tour and I can remember looking at Chris on the loft when he was sleeping and just thinking how much I wanted to kill him. He was driving me crazy! And that really long tour we did in Europe and America, the 100 show tour. I remember just sitting in the van and we'd all be doing our stupid shit that would normally just annoy each other and we'd all just be laughing. It was all our little comfort zones. That was the one thing I really learned, just to give everyone time.

Doug: We probably all learned more about each other than anything else. I had my whole period where I totally hated these guys after the first tour, I even quit the band for a while. Then, after the Gormans came in and I came around and I saw these guys play at the Pelican and I can remember seeing them play "Heal" or some tune like that and I can remember saying "Man I was around when they wrote that tune", or "I wrote that part". I was all jealous and shit and I can remember thinking that I could have been a little more mature over the whole thing. I'm sure I could have gotten along with these guys if I really tried. Oh well, I guess I lose. Then lucky for me, Pete comes back to the house after their tour and goes, "The Gormans didn't work out, we want you to come back" and I was like "Would I!"

MRR: When you first started did you ever think it would go this far?

Chris: No, I thought we would break up as soon as we got out of high school. That was my personal prediction.

Pete: I never knew, in high school it was the only thing I really liked doing and high school certainly didn't make me want to go to college and more school I didn't like. I just wanted to get out of school and do the band. It seemed to be the only thing I wanted to keep doing. It seemed for a long time we weren't that good, just consistent.

Brian: It seemed like almost overnight, like right after "Learn" came out...

Chris: Or maybe after the 7 Seconds tour?

Brian: Yeah.

Chris: I can remember coming to Boston with 7 Seconds and people were just like "What happened to you guys?"

Pete: It seemed like I always knew what I wanted to do with the band and the music it was just a question of what steps to take to get there, everything from the guitar sounds to being able to play the kind of songs I wanted to play. Jt seems like the last three songs we recorded everything just came together. The same thing with playing out, it seems even when we started. I remember playing with 7 Seconds at Lupo's and this was when Kevin first said that he wanted us on his record label and I remember I was so psyched. I was in 11th grade, it seemed like we had been around forever. Yeah; drop out of school, start a band. You learn much more than you do in college.

Chris: Prince played every instrument on his first album and he was only 17.

Doug: I can remember being in the band, of course I wasn't in the band from the very get go like you guys were, but even after we'd be on tour somewhere and just be thinking about all the guys that made it up. Just the whole vehicle of Verbal Assault, the whole thing that would move around the country playing all these shows. It had become more than just me and Pete and Darren and Chris getting up on stage and playing, it would be this life of its own type of thing and I would just go "What is this thing that we've built? What is this huge creature just lumbering around the world just playing all these shows?" It was so crazy because I know these guys better than anyone who is going to read this and I would look at all the different personalities in this band and I would think this is the craziest band that has ever been around, this has got to be the craziest thing going. I was just being naive but I would always think "Why the hell do these people keep showing up?" I never thought we would get this far at all.

Pete: There was a point where I felt very young and I felt very pressured because of worrying about the whole money thing with the band and setting up the shows. We could have gone the same way as 7 Seconds and gotten a manager or we could do this band the right way and deep down I knew what the right way was and I had to do it. It was everyone in the band, not just me, but it all fit. I look at some bands, staying in hotels every night, we could never do that. We could have gone for the money thing but I knew it just wasn't me.

Chris: I can definitely remember being on tour with bigger name bands, like opening for Agnostic Front or 7 Seconds and just playing these huge places with just these enormous door prices. Just the attitude and everything was just so lame. From the practical point of a view it seemed when you played a bigger place, I don't think anyone made that much more money. When you played a big place with a high door price all it meant was that you had more middlemen, it wasn't like anyone walked out with a huge amount of money. It seems to me if you can manage yourself and have a decent size, decent price gig and you don't have to stay in a hotel every night you should do alright for yourself. In the end it doesn't make any sense to me other than people chasing, not quite the rock star thing, but I think they just feel like "God, I'm 28 years old, I'm still sleeping on floors. What does my mother think?" Kind of deal. Seriously, I wonder if that's what pushes some of these people into staying in hotel rooms even if it means coming back and not making any money off the tour anyway, if that's what they're supposed to be after. It just seems to be ridiculous to me.

MRR: Now that you guys have been around a while and seen so many different scenes, what do you think about the whole underground scene?

Doug: We haven't been around too much lately!

Pete: I guess I sense a real dormant period. There doesn't seem to be anything that new really catching. From my observation from across the country is that hardcore has turned into an almost ritualistic thing. You show up, pay your $5 bucks, you slam dance a little then you jump off the stage, then go home. There is not a whole lot of information being exchanged, not a whole lot of ideas changing hands. I don't know if I just don't see it happening or I don't do it myself but it feels like the paths have really been beaten. Maybe it's my own molting nut. I need something new, a new angle. I don't know what it is, whether it's playing different places or different music or what, I have no idea. For me to play our music while people are beating the shit out of each other is just so tiring. Especially after our hundred show tour, your could see the guys coming in the door.

Chris: The stage diver/t-shirt buyer!

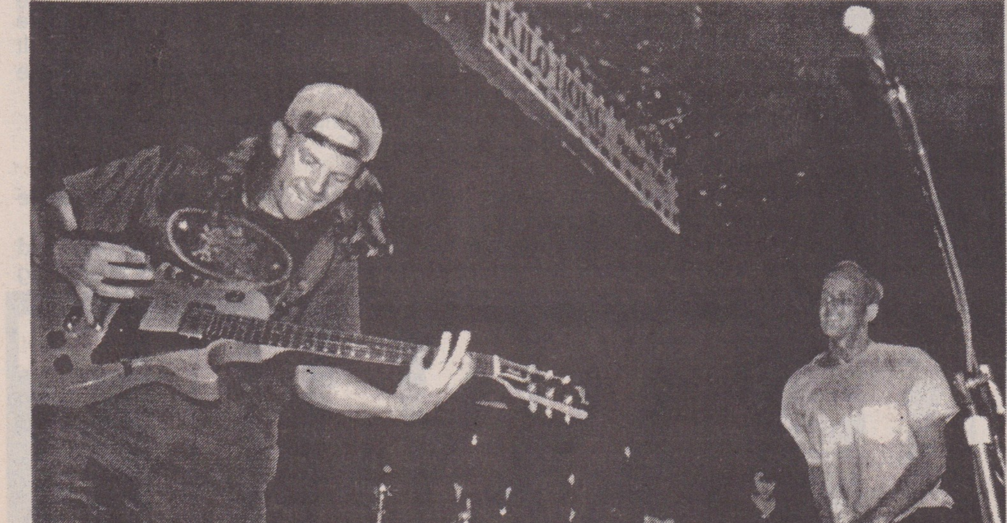
Pete: I don't mean to sound to cynical but the alternative music scene almost just seems like a small scale rock'n'roll circuit, with all the same things but on a smaller scale. I know from people on the whole notice even things, like talking to kids today, they were like "five bucks, lame". They think that's expensive!

Chris: When I go to concerts now I'm floored with how much things cost.

Kevin: Fishbone pins were $7 bucks and t-shirts were $20!

Chris: I remember going to some concert and thinking that is the highest I've ever seen, until I realized that that was the going rate.

Pete: Have you guys ever experienced this, when there is a free show people tend to stay away because they think if it is free it must not be worth it? I guess that it's just a



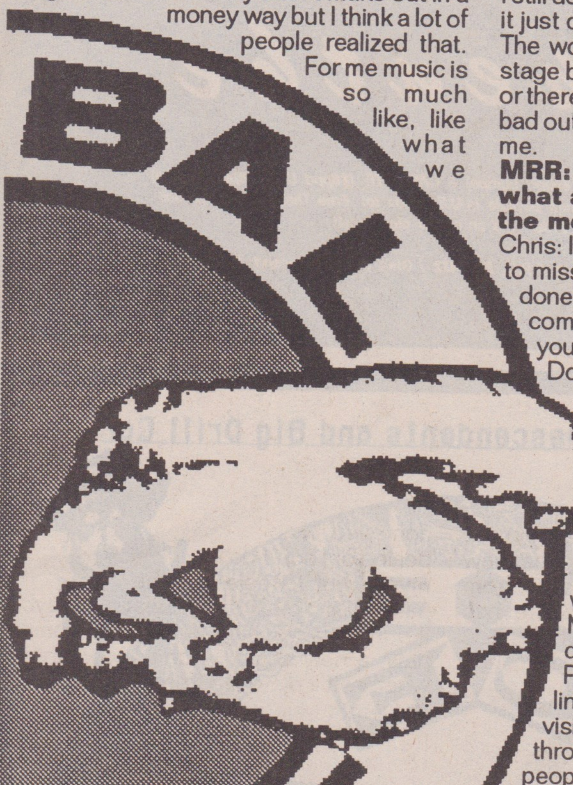
breakdown of communication. I'd say Verbal Assault is a good example, especially in Newport. I didn't know a whole lot of people at the show today...

Doug: I think there were a lot of out-of-towners there.

Pete: Not even that; even the kids from in town. I haven't been around lately, like when I was growing up, Vicious Circle was there to help me out. Now a lot of these kids don't have anyone around to teach them how to play a bar chord. I just hope our example will be one to inspire people to fight.

MRR: I don't think a lot of people would last. You guys played a long time without any reward...

Pete: Yeah, I can remember driving around, opening up for some bands I thought that we should be playing over and not getting paid...it was just like whatever. I always felt we had an upper hand on some of the band things and we definitely didn't make out in a money way but I think a lot of people realized that. For me music is so much like, like what we were talking about in the car the other day. All the virtuosi bands. Like Primus or something. I don't give a shit about Primus because they have an incredible bass player. I like a group. For me it's a combination or if it's an individual, like if it is Bob Dylan or Luka Bloom, how precise they can be. The Clash has always been my favorite band and more and more I know it is because when they started out they weren't good enough to sound like anyone else...



Doug: You're talking about the feel, it's an emotional thing. To me the music that I like the most can make me cry. It can make me feel so good. I can remember even as a little kid I would listen to my FM radio. I would run home from school and put it on and then everything would be alright. Then I would have to go to bed at night and I would be like "fuck" but the first thing in the morning I would put it on. I didn't figure out I was a musician until three years ago. I had been playing music for like four or five years already. I'd be like "I don't know what I'm going to do when I grow up" and here I am 28 and I still don't know but then a couple years ago it just dawned on me that I was a musician. The worst band in the world can be up on stage but if they have that look in their eyes or there playing something just right all these bad out of tune notes can sound just right to me.

MRR: Now that the band is over, what about it are you going to miss the most?

Chris: I'm going to miss the travel. I'm going to miss the time after you've recorded and done all the layout and stuff and the record come out. It's a great feeling to have it in your hands.

Doug: I'm going to miss the travel too, but more so seeing the people we could guarantee seeing in certain cities. Now it's not as easy if I want to get out visit some of those people. Kids have been driving all over the place to see us for years, now I guess it's our turn to drive to see them. The phone was ringing all day from kids all over Mass. and Conn. asking how to get down here.

Pete: I won't so much miss the travelling because I've found that I can still visit some of those people that I met through the band. I'll miss travelling with people in the band. I remember one night in Chicago, with you drunk on the floor and you were mumbling "I'm 27, I have no job, no car, no girlfriend and here I am lying on the floor in Chicago. What am I going to do?"

Doug: I don't know what was really going on that night but I was getting pretty eloquent.

Pete: I was always pretty proud of touring. Like I can remember sitting with Dave Chase, one of our roadies, outside Detroit on this lake eating refried bean sandwiches. Or one day me, Doug, and Darren all spent like $2.50 each on food for the whole day and I was like "Yeah, we could travel for nothing!" Go out and forage in the woods.

Doug: Yeah, we travelled pretty hard. I'll miss that too. I will miss the music too, the way the whole band has developed. Then I see Pete getting in his van, to go off to Washington to play with those guys out there and I'm like "good luck" but I'm also sort of jealous. I plan on sticking on a few more years, something is going to come along and then anything can happen. The music is what matters, not who you're playing it with.

Pete: I do like most of our songs too. Like last year I had mono and I was in this long, miserable mood and all I could listen to was the Clash and "On". I felt we were playing the kind of music that I really liked to listen to. I love powerful music, but I hate what it brings out at shows.

Doug: As long as people keep forming bands and playing music. I mean the hardcore scene seems to be on its way out but as long as people keep that "Do it Yourself" attitude something new is going to come along and take its place.

MRR: It's the spirit...

Doug: Yeah, it comes down to a grassroots thing. The cream will rise to the top. The kids with half a brain will come together and something will happen. Right now, the way things are happening, things are pretty bad. It's bad for now, but something is bound to happen. Half a dozen people with half a brain will come together and make something happen.

Pete: It's not the name so much, hardcore or punk, there will be new things. It's the spirit. I feel like a lot of people are just waiting. I feel like there are a lot of people who, like me, like to dance but don't like getting their ass kicked. I can't think of any I can dance to even though I love to dance.

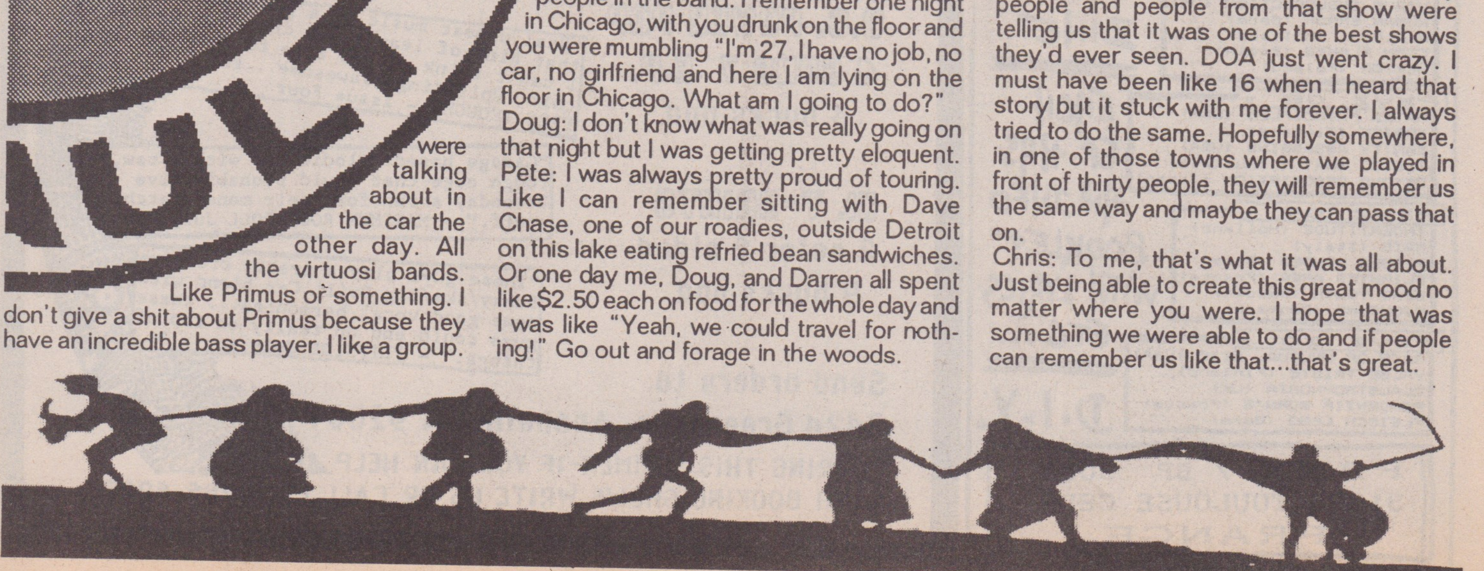
MRR: How would you like people to remember Verbal Assault?

Chris: If people could remember us as a band you could respect, then that's enough.

Doug: That's definitely enough.

Pete: I remember hearing a story about DOA a long time ago. They had been on tour for like 7 years or something. They played in a big city in front of a huge crowd one night, they went crazy and people loved them. The next night they played in front of like thirty people and people from that show were telling us that it was one of the best shows they'd ever seen. DOA just went crazy. I must have been like 16 when I heard that story but it stuck with me forever. I always tried to do the same. Hopefully somewhere, in one of those towns where we played in front of thirty people, they will remember us the same way and maybe they can pass that on.

Chris: To me, that's what it was all about. Just being able to create this great mood no matter where you were. I hope that was something we were able to do and if people can remember us like that...that's great.



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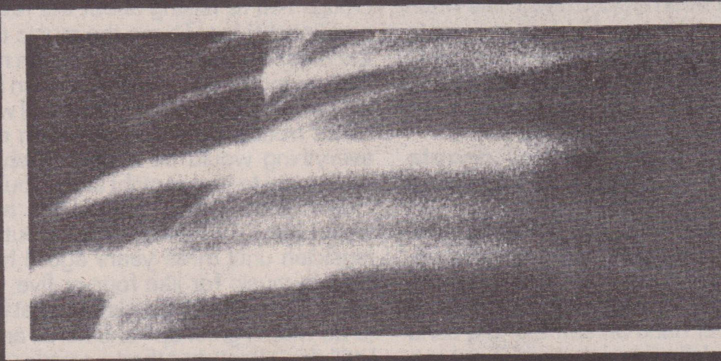

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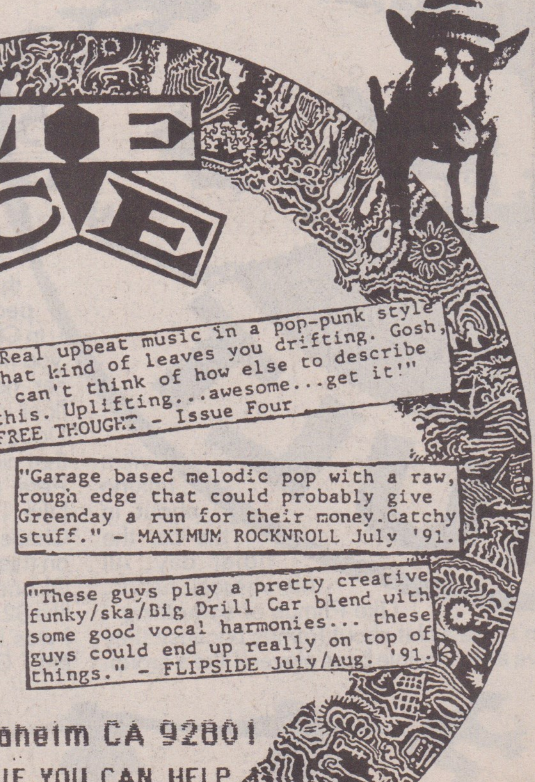

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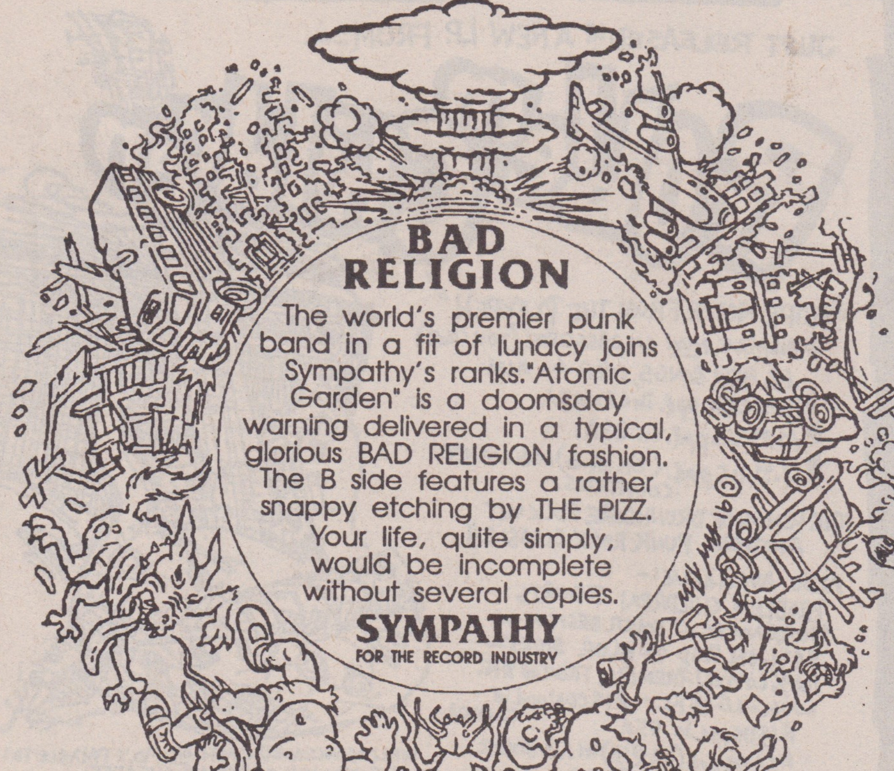

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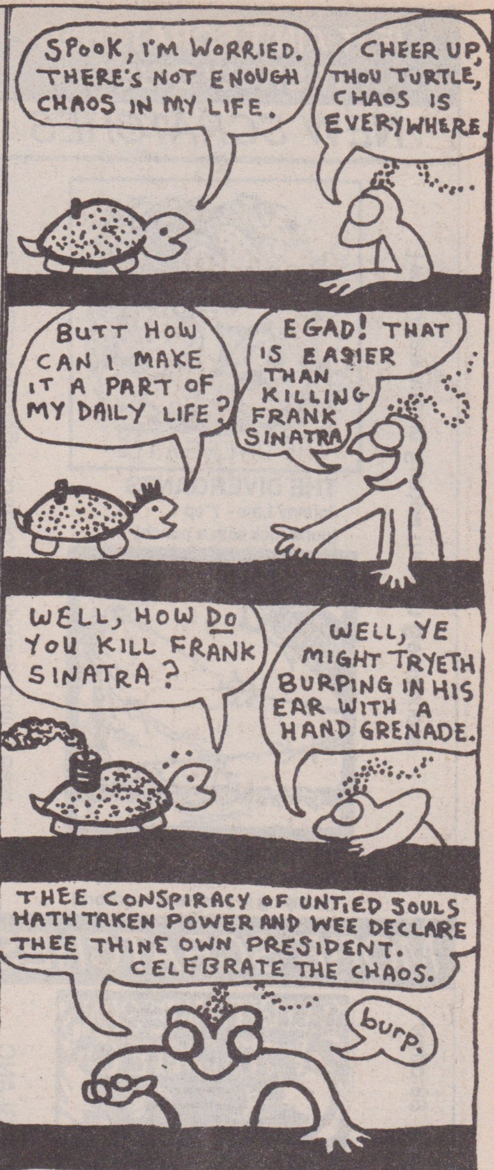
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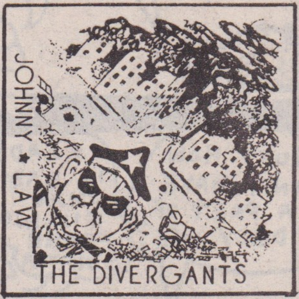

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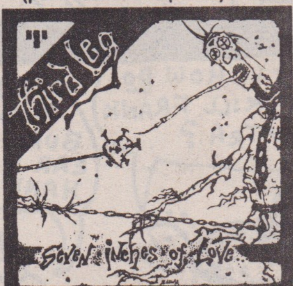

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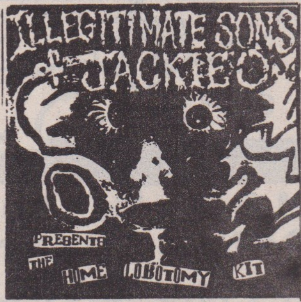

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The Home Lobotomy Kit - 7"ep
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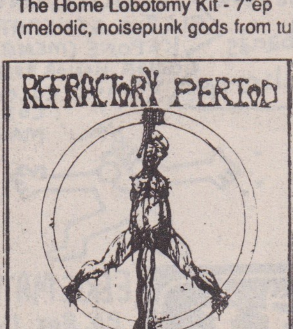

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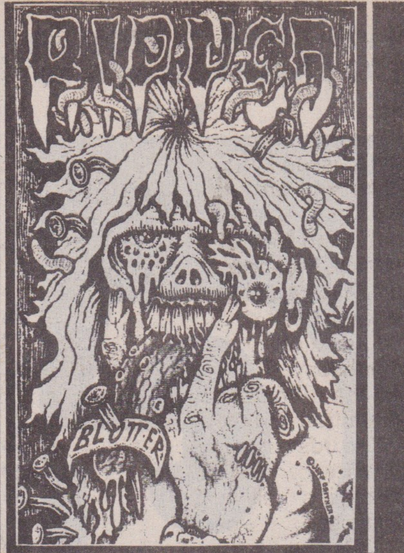

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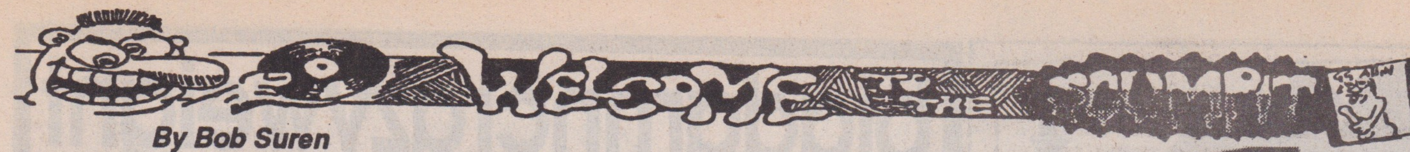
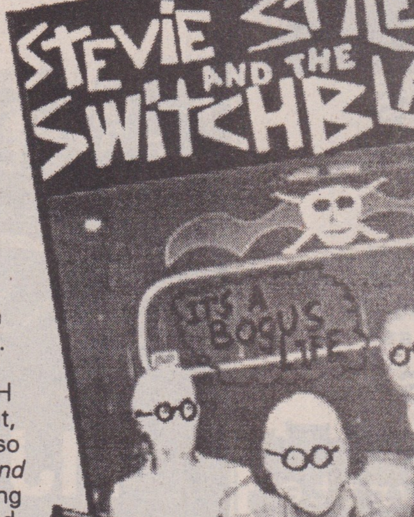


By Bob Suren

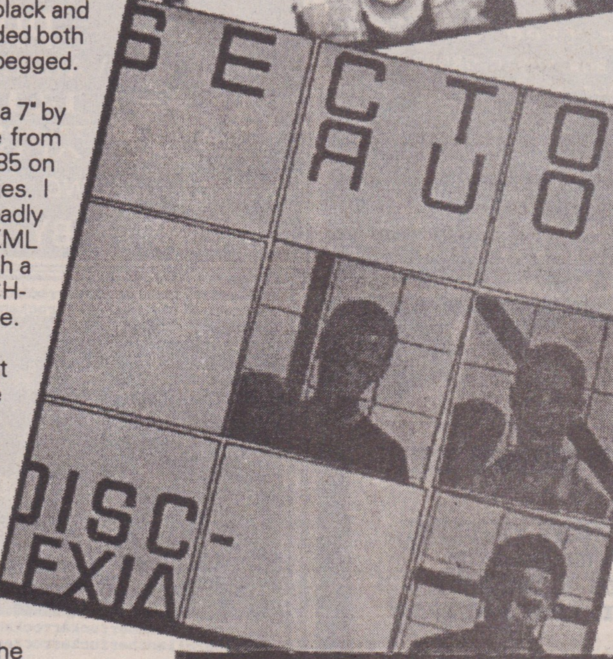
Hey, kids. Here's the long-awaited second part of my Florida Scumpit article. The first installment was in issue 100, part two. Before I get into new stuff, I made a couple of errors in the last article.

About two days after I mailed the last article to MRR, I found a SECTOR 4 7". The correct title is *Disclexia*. I reported otherwise. The mighty Tallahassee trio put out *Disclexia*, their only disc, in 1983 on Fort Lauderdale's now-legendary Destroy Records. This five songer is great and it's a real piece of history for collectors. I got it for a buck so you know I'm happy.

Mistake number two: Last time I said the HEADLESS MARINES 7" came out in 1988. Well, I was a year off. It came out in 1989. Only 500 cpoies were made and KML Records has a few left. Six songs of catchy but gloomy hardcore from Pensacola. Two of these guys are now in WOODENHORSE. Yeah, it's well worth three bucks, so what are you waiting for? When it's gone, it's gone. KML Records/ PO Box 9391/ Pensacola, FL 32513.



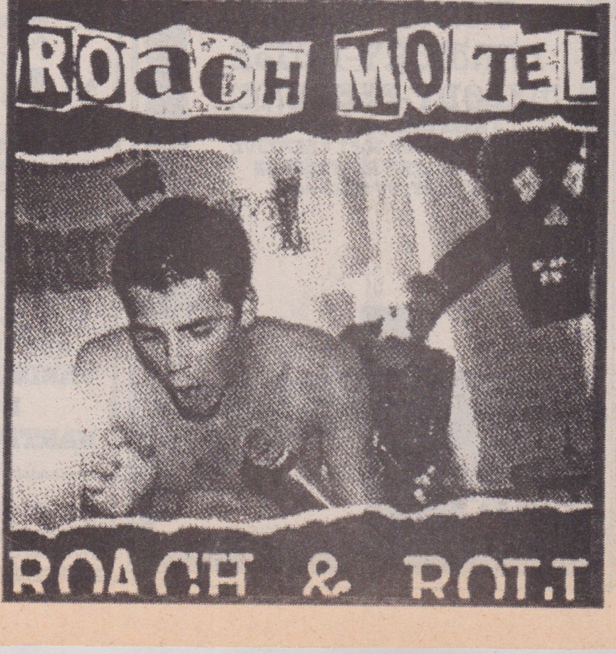
OK, now the new stuff. Last time I mentioned ROACH MOTEL's *What The Hell...* 7", a great record in its own right. But, there's another ROACH MOTEL 7" that I didn't know about. It's also on Destroy Records and came out in 1982, and is called *Roach and Roll*. The only copy I've ever seen is in a glass case, n a recording studio in Gainesville, the band's home town. The cover is a black and white photo of the band. I even met the engineer who recorded both records and he wouldn't sell it no matter how much I begged. Anybcdy know anyth1ng about this record? Let me know.



A recent addition to my collection is *It's a Bogus Life*, a 7" by STEVIE STILETTO AND THE SWITCHBLADES, who were from Jacksonville. The six song record originally came out in 1985 on the band's label, Razor Records. They released 500 copies. I found a copy in Gainesville for $1, but the record was so badly scratched that only two songs would play. However, KML Records came to the rescue and re-released the record with a slightly different jacket. For some reason, "AND THE SWITCHBLADES" was deleted from the cover. KML still has some. Good, guitar-driven snotcore.

Another STEVTE STILETTO record is a two song 7" that the band put out in 1986. Side one is a cover of 'White Christmas." Apparently to avoid legal hassles with Blng Crosby, the band put the KML logo and address on the record. That way if there were legal trouble they couldn't be connected . Nice guys, ?

Here's another swell story. Last time I mentioned MAGGOT SANDWICH's *Suckcess Pool* 7". Well, originally it was to be a 10 song LP, but the original singer trled pulling some legal shit over the song rights and ownership of KML Records. He quit or was thrown out, the band reworked the songs and cut stuff out and released the highly-sought-after six songer. I've heard the "lost" tracks and they're cool. Too bad for the fans; they're unavailable.

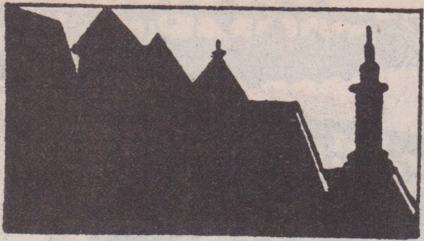


An intense trio from Tallahassee, X-BAND, put out a four song 7" in 1986, *Pleasures of Life*, on Yo Mama Records. I don't know how to describe this. It's fast, technical and unlike anything I've ever heard. They're still around but they call themselves GRUEL nowadays.

Another record to keep your peepers open for is GAY COWEOYS IN BONDAGE, *Owen Marshmellow Strikes Again*, a six song slab of South Florida silliness on Sublapse Records. It came out in 1984 and still tickles funny bones everywhere. Treat yourself to this one if you get a chance. An historical aside: bassist Eddie Nothing also played for F.

Also from South Florida was BROKEN TALE NT. In 1984 they put out a 9 song 7" on their own label, True Piece of Shit Productions. Five hundred were made, but 125 were damaged, so only 375 good copies exist. I recently got a copy from the Talentless One himself, bassist Malcolm Tent. The best track on the record is "My God Can Beat Up Your God." (ANTISEEN does a superb cover on their LP *Southern Hostility*.) It's definitely worth getting.

Thanks to Malcolm Tent, Vik Graham and Jessica Sappington for helping with this article. And if I get any more tidbits and trivia, there may be a part three. Who knows? Write me. Bob Suren/ 3421 SE Micanopy Ter/ Stuart, FL 34997.



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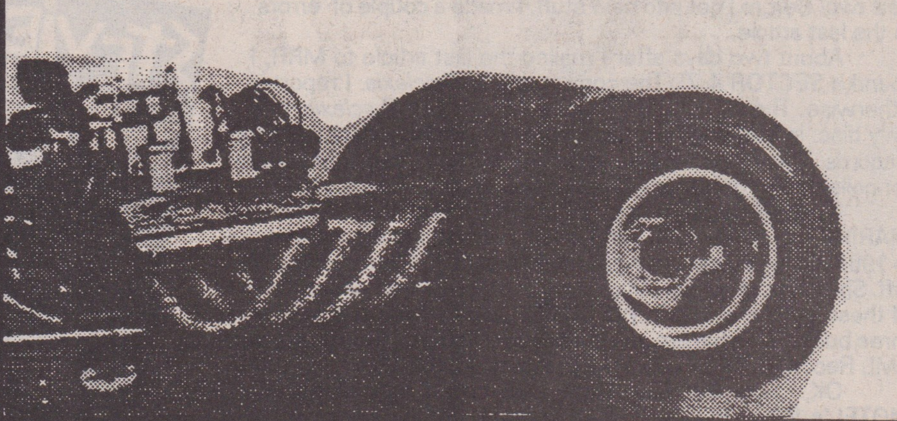

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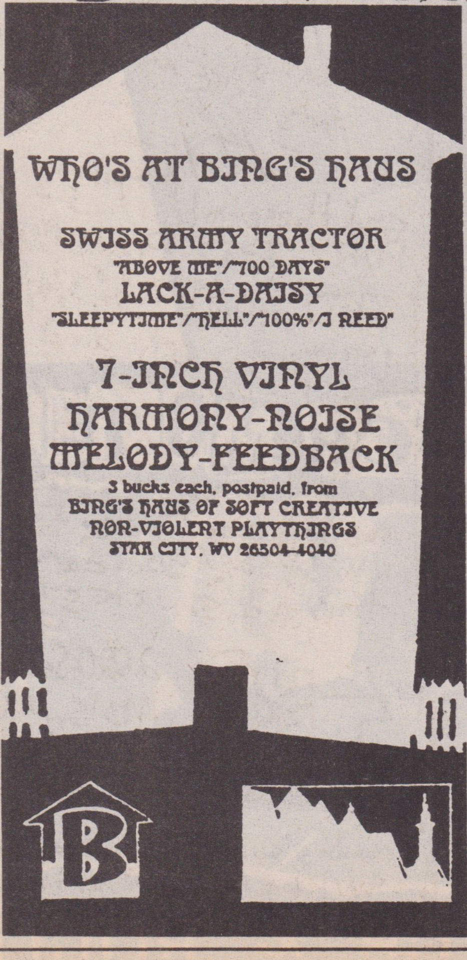

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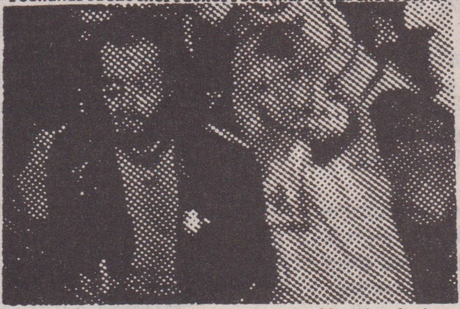

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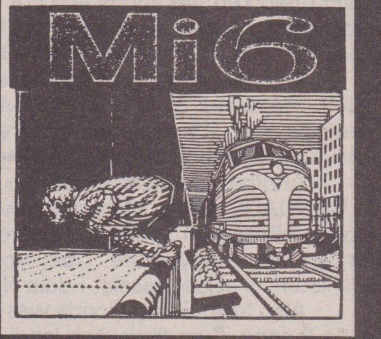

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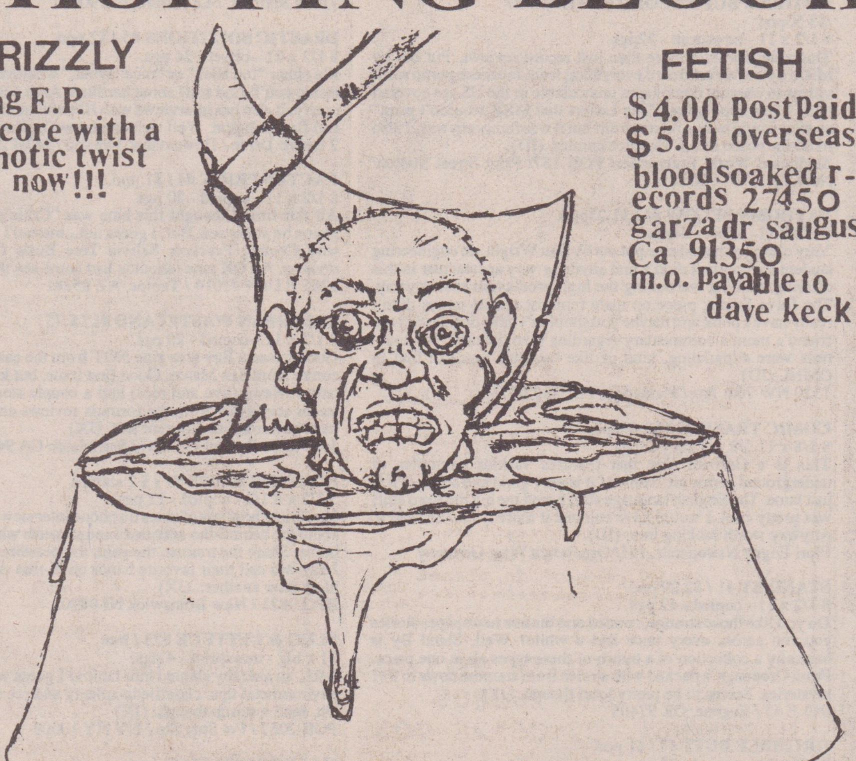

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THD COMP also $3/4/5
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I-12 tapes $5/6/7
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and THD crap #3 free for
an SASE! god damn!
this ad sucks!

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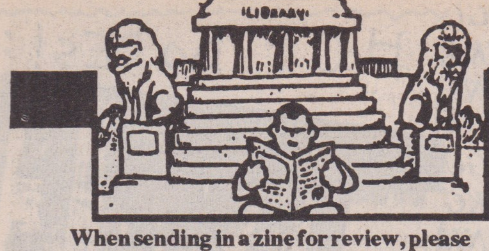

BETWEEN THE LIONS

Reviews by: (LH) Lance Hahn, (JX) Jux, (MW) Matt Wobensmith, (JD) Joe Donohoe, (KO) Katy Odell, (TM) Timojhen Mark, (HH) Harald Hartman, (SA) Steve Aycock, (MM) Mike McNiel, (SB) Suzanne Bartchy, and (MS) Martin Sprouse.

When sending in a zine for review, please include a complete address and a post paid price.

TRUST #31 / $3.00 ppd.
8 1/2x 11 -offset - 68 pgs - German
As always Trust comes across as the zine with the inside info on punk rock. Interviews with Consolidated, Clawhammer, Freeze, Skinyard and Holy Rollers. Plenty of fanzine and record reviews, ads, addresses and if traveling in Germany a great place to look for gig dates and locations. (HH)
Salzmann Str.53 / 8900 Augsburg / Germany

LES BRUITS DE'FENDUS #4 / $3.00 ppd.
8 1/2 x 11 - offset - 48 pgs French
A well put together French zine in the MRR genre. Contains an interview with Jeff Dahl, articles on New York HC, the Iraqi War, and a special interview with Crybabies (included is a Crybabies Button). Plus the usual zine and record reviews. (HH)
BP 1323 / 45003 Orleans Cedex 1 / France

HARDCORE D'ACCORD #3 / $3.00 ppd.
8 1/2 x 11 - offset - 32 pgs. - French
A quick reading zine where every other page is a different band interview, Victim's Family, LAPD, Davy Jone's Locker, Mass, Snuff, etc... Good zine for learning a little about alot! (HH)
c/o Bobocore / 16 Rue Nelston / 75015 Paris / France

MEXI-CORE #3 / $2.00ppd
8 1/2 x 11 - offset - 22 pgs. - Spanish
In depth interviews with Happy Kadaver and Political Aaylum, article on HR from Bad Brains, scene report from Poland, and book review of, "Enciclopedia de Homosexualidad". Punk rock in Monterrey, Mexico-way cool! (HH)
Miguel Angel Valladares / Apartado Postal #1879 / 64000 Monterrey, NL / Mexico

BREAKDOWN #6 / $3.00 ppd.
8 1/2 x 6 - offset - 56 pgs. - German
A tight nicely produced zine for the fast and loud crowd. Interviews with Columbia's Confusion, and England's Concrete Sox. Get this if you need to know who has put out the latest demo tapes. (HH)
c/o Rico Mendel/ Solmer Weg 55 / W-6330 Wetzlar 21 / Nauborn / Germany

VERKRANT #25 / $2.00 ppd.
8 1/2 x 6 - offset - 28 pgs - Dutch
Cool zine loaded down with info about 1991 shows and record releases. Fill out their poll for your favorite 1991 punk releases. (HH)
J.C. Vera / Oosterstraat 44 / 9711 NV Groningen / Holland

NO SANCTUARY #11/ $2.00 ppd.
8 x 6 - offset - 20 pgs - English
Anti-CD! Anarchy and protest punk meet in this zine. Record reviews, info on Blackbird, an underground musical group from Hong Kong, and a report on the scene in Zurich. (HH)
Resistance Prod. / POB 426 / 8026 Zurich / Switzerland

HYACINTH STORY #7 / $4.50 ppd
8 x 12 - offset - 92pgs - French
First, this zine comes in a colorful silkscreened dustjacket, plus it has a 24 page supplement filled with record reviews. The zine itself is all band interviews with photos; Nirvana, Primus, Violent Femmes, Lemmonheads, Big Chief, definitely alot of reading in this one. (HH)
15 Rue Thimonnier / 94190 Villeneuve St. Georges / France

VIOLENCE #5 / $6.00 plus 3 IRC's
8 x 12 - offset - 112 pgs - French
A professionally put together zine that goes straight to the point with plenty of band interviews; Hard-Ons, G-Whiz, Moving Targets, Crybabies, Saints, Parasites, and page after page of record reviews. The only thing missing is gig dates and the clubs where bands play. (HH)
BP 332 / 42015 St. Etienne cedex 2 / France

HELLO HAPPY TAXPAYER #9 / $10.00 ppd.
8 1/2 x 12 - offset,gloss - 128 pgs - French
A way cool zine, or should I say book? Great lay-out with plenty of interviews, and articles (Nausea, Neurosis, Barkmarket, Arsenal, Plaid Retina, Foetus, Boivin, to name just a few), pages of graphics, and finally page after page of record and zine reviews. Maybe ten bucks sounds expensive, but you gotta see it to believe it - hey, and it comes with a separate booklet, the English translation. (HH)
BP261 / 33012 Bordeaux Cedex / France

SCUMFUCK #17 / $3.00
8x6-offset-52pgs-German
Plenty of ads, plenty of gig dates, plenty of zine reviews, plenty of record reviews, plenty of tape and cd reviews, and need I say, as always, plenty of humor. (HH)
WW Schmitz / Am Beeckbach 29 / 4100 Duisburg 12 / Germany

ENEMY'S VOICE #1 / $3.00 ppd.
8 x12 - offset - 34 pgs - English
Yea, it's a straight-edge zine, but it isn't dogmatic. Has interviews with Majority Of One, Go, Nation on Fire, plus some record reviews. But it is the interesting graphics, and the political viewpoint that gives this zine it's bite. Check it out! (HH)
E.V. c/o Jorg Koch / Zum Lohbusch 52b / 5600 Wuppertal 1 / Germany

SMORSYRA #12 / $2.00 ppd.
12 x 20 - newsprint - 32 pgs - Norwegian
A bi-monthly newspaper that is geared towards anarchists, and punks. News articles on revolutionary struggles around the world, this edition concentrating on blasting nazi-skins. An interview with the band Negu Gorriak (Kortatu), some record reviews, and what's happening in Oslo. (HH)
Blitz Bokkafe / Pilestredet 30c / 0164 Oslo 1 / Norway

EARQUAKE #21 / $2.00 ppd
8 x 6 - offset - 20 pgs - French
A straight ahead punk zine, this edition featuring articles on the Israeli and Brazil scenes. Also has some band interviews, Juggling Jugulars, Flat Earth, and Shaking Dolls, plus record and tape reviews, mostly of French bands. (HH)
Frederic Leca / Le Menil / 88160 Le Thillot / France

FLEX #7 / $3.00 ppd
8 1/2 x 11 - offset - 60 pgs - German
The best zine I've seen from Austria. Has a well planned lay-out, printed on an off-white paper. Band interviews with Der Kurort (health spa), Encounter, Messer Banzani, and two pages devoted to "Punks from Asia." Has plenty of zine, record, and gig reviews, plus a wierd article on "Jim Whiting and His Unnatural Bodies", machines that operate a human body part?? Hope to see more issues of this one. (HH)
Sacro Egoismo Rec / c/o Tiberiju / Schellingasse 39/24/ A-1040 Wien / Austria

B23 #5 / $4.00 ppd
8 1/2x12 - offset - 66 pgs - Greek
A professionally put together zine that appears to be aimed for a much wider audience than just the punk scene. Interviews with Annie Anxiety from Crass, Swans, and the Midnight Men. Also articles on Charles Manson, and the insane Swiss artist Adolf Wolfli. (HH)
POB 74239 / 16000 Athens / Greece

NOTHING BUT RECORD REVIEWS #7
/$3.50ppd
8 1/2 x 11 - newsprint - 32pgs.
This zine is a little more than just record reviews. Put out by MRR's own Mykel Board everything from Japanese porno sci/fi videos to obscure demo tapes unavailable in the US are covered here. I was hoping that "The Letters that MRR wouldn't print" section would have a bit more dirt but it was funny anyway. I also liked the porno sex & violence comics. (JD)
Seidboard World Enterprises/ POB 137/ Print Street Station/ New York, NY 10012

FATHOMS BELOW #4 / $1.25ppd.
8 1/2 x 11- offset - 34pgs.
Very clean formatted zine put out by Dan Wright, an engineering student in Florida. I didn't find anything very spectacular in this offering, nothing warranting the high production cost anyway. The Dave Szurek piece on male feminist sexual mores didn't really have a point and maybe you shouldn't have dismissed your friend's mom's commentary regarding it so quickly. The brain tests were stimulating, kind of like the stuff you can find in OMNI. (JD)
1320 NW 76th Ave/ Plantation, FL 33322-4740

COMIC TRASH #9 / $3.00ppd.
8 1/8 x 11 5/8 - offset - 64pgs.
This is a German zine that features various examples of underground comic art. Some of it is very good and some of it is just lame. The English language stuff bored me but the Euro stuff was pretty cool. I would have enjoyed it more if I could read it. Anyway worth looking into. (JD)
Flori Engel/ Natruperstr. 151/ Osnabruck West Germany

STAND BY #1 / $2.29 ppd.
8 1/2 x 11 - copied - 42 pgs.
Do you like those strange, twisted and bizarre newspaper stories you run across every once and a while? Well, Stand By is basically a collection of a bunch of these types all in one place. From Oregon, it's packed with stories from siamese cows to 911 mysteries. Seems to be pretty local though. (JX)
945 E 43 / Eugene, OR 97405

GRUMBLE BUTT #8 / $1 ppd.
8 1/2 x 11 - copied - 22 pgs.
Spitboy would tear this zine apart with it's cluttered use of chicks, babes and pretty girl layout. But I guess I don't really care. It's kinda like a budwiser commercial: a dumb pretensious look that doesn't deliver much substance. (JX)
2622 princeton rd / Cleveland Hts, OH 44118

TWILIGHT OF THE IDOLS #5/ $2.00ppd.
8 1/2 x 11 - offset - 40pgs.
All fiction and essay from our Beautiful Bay Side City of St. Francis. Nothing preachy here, just good ol' family value nihilism. Needless to say I liked it, well parts of it anyway. The name comes from Neitzche and could be "nothing's sacred" in other words. I suppose the "Necrophage" piece, in light of the ending, was not autobiographical Alex? This issue's dual theme was anal things and things which are sacriligious and disgusting. Also included a review on the Endoscopy Review. (JD)
3739 Balboa St/ Suite #142/ San Francisco, CA 94121

LIFE IS A JOKE #7 / $1 ppd.
5 1/2 x 8 1/2 - copied - 20 pgs.
Dry, dark, sometimes bleak, witty, twisted humor in this characature of life as seen as joke. Joe intersperses journal entries with comics, anecdotes and other fun items in this entertaining zine. If you haven't seen this before you should definately check it out. (JX)
2288 Hawk / Simi Valley, CA 93065

HANLEY NEWS #5 / $1 ppd.
5 1/2 x 8 1/2 - copied - 24 pgs.
Well, this time around Hanley covers cult movies, records, an alternative for pres, and interviews with Jawbreaker and two zines: Bushwhacker and Boy Does High School Suck. Overall pretty good if somewhat short. (JX)
7781 N. Ave. De Carlotta / Tucson AZ 85704

BATHSHEBA #9 / $1.29 ppd.
5 1/2 x 8 1/2 - copied - 20 pgs.
What makes this zine so great is the schizophenic style of the editor; like Bukowski as a teenager or Burrows without his drugs. Disjointed rantings and thoughts (you know, the way you actually think before it gets tied up with grammar) with a sexual identity search spewed thoughout the zine. Oh, and a suberb piece on masturbation. You seem so fucking interesting, Millicent. Aside from that, there's stuff on being a C.O. and an interview with a friend. Great stuff, but wanted more. (JX)
3518 Weider Ave./ Oceanside, NY 11572

TECHNI-YAWN / BARF O RAMA #4 / $2 ppd.
8 1/2 x 11 - copied - 36 pgs.
A double or should I say split issue here. With a variety of offerings. Such as, a weird clock story, vegan health, gardening, zine reviews, editorials, and short stories. Good light reading. (JX)
710 N Main St. / La Harbra, CA 90631

DRASTIC SOLUTIONS #5 / $2 ppd.
8 1/2 x 11 - offset - 24 pgs.
It's either "too slick" or "nice layout," whatever you prefer. But inside you'll find stuff about hardline, Arab culture, poverty and poetry. It also has interviews with Hopeful monsters, Moral Crux and Bad Religion. Well written and well, slick, but good. (JX)
2 embro Drive / Downsview, Ontario / M3H 2M8 Canda

CACTUS PRICK #4 / $1 ppd.
8 1/2 x 11 - copied - 20 pgs.
All this time I thought this zine was "Critic's Prick" and was gonna be about sex. But, I guess not...instead I found interviews with Cosmic Psychos, Salivia Tree Busts Out, and Lots-o-reviews. An OK zine (shoulda had some sex though). (JX)
1265 E Univ #1014 / Tempe, AZ 85281

SUBURBAN WASTELAND #1 / $.75
8 1/2 x 11 - copied - 20 pgs.
Good to see a Bay area zine NOT from the east bay, as this one comes from San Mateo. Good first issue, but kinda limited with only reviews (live and recs) and a couple stories. Hope future issues stay away from the formula reviews and interviews and more towards fun different shit. (JX)
Jon / 2161 Bunker Hill Dr. / San Mateo CA 94402

NO ONE'S HOME #1 / $ 2 stamps
5 1/2 x 8 1/2 - copied - 12 pgs.
You know how lots of zines do phone interviews? Well this one's about the behind-the-scenes disapointments when there's no one home. Share the trauma, the pain, the heartbreaks as these New Jersy-ites call their favorite bands on X-mas day just to get one blow after another...(JX)
RPO 0821 / New Brunswick NJ 08903

SLUG & LETTUCE #23 / free
11 x big - newsprint - 4 pgs.
S&L, an anarchy slanted info tabloid I guess with recycling and environmetal tips, classifieds-aplenty and rec and zine reviews. Oh, send a stamp though. (JX)
POB 2067 / Pet Stuy Stn / NY NY 10009

HALF TRUTH #7 / $1 ppd.
8 1/2 x 11 - newsprint - 24 pgs.
This is really weird. A Toy Dolls interview. Some stuff by Bukowski. Then SNFU and Operation Ivy reviews? Very weird. (LH)
151 Caederon #7 / Mtn. View, CA 94041

FANZINE REVIEWS

TIDBIT #2 / $2.00 ppd
8 1/2 x 11 - offset - 32 pgs
Most Important: a centerfold poster of the band Subvert. Plenty of tattoos and hair action. Also, local news on Southern California punkdom, plenty of reviews, and interviews with Hunger Farm, Trigger Man, House of Suffering, and the three babes behind Budget Fanzine. Tidbit is a spunky zine that doesn't have any ads. (KO)
POB 5846 / Huntington Beach, CA 92615 - 5846

ANOTHER PAIR OF SHOES #8 / $1.00 ppd
5 1/2 x 8 1/2 - copied - 32 pgs
This is my pick for zine of the month. (Your plaque will arrive in 6 - 8 weeks) The layout is a little dry and devoid of graphics, but the context (unlike certain other Mpls area zines) is lively and fun. Of course, it's still PC - with editorials on consumerism, vegetarian shopping, education, reviews of local bowling alleys, some thing on greek philosopher Epicurus. There are interviews with DC area band Avail and a 24 year old playschool tot. If that's not enough, there's a Paul Weinman poetry insert and lots of reviews. (KO)
POB 300031 / Minneapolis, MN 55403

SKRAG RAG #3 / $1.00 ppd
5 1/2 x 8 1/2 - copied - 36 pgs
The cover's got this groovy menstrual theme that got my hopes up. Aside from a tampon stapled inside, the contents dissapointed me. There's lots of editorials, poetry, art, reviews and interviews (Saw Fish, Insidious Menace, Dark Thought) but I don't see what that has to do with bleeding every month. I'm just dense.(KO)
C/O Skrag Happy Freak / 641 Madison / Eugene, OR 97402

IT'S ALLRIGHT TO BE AN ASSHOLE #4 / $1.00 ppd
5 1/2 x 8 1/2 - copied - 16 pgs
No, it's not! These people are not PC, but they're lots of fun. Rev. Phil has abandoned Profane Existence and lays his personal views on the line. There's a neat review of GG Allin's Amnesty International benefit show, an interview with El Duce of the Mentors, and some opinions that will either piss you off or make you feel smug.(KO)
C/O Ollie Stench / POB 3383 / Minneapolis, MN 55403

GYPSY LIZARD TOES #1/ $1.00 ppd
8 1/2 x 11 - copied - 32 pgs
Silly name, serious zine. Jenna is fired up about fucked up situations while most of us are numb. A main theme is feminism (ecofeminism and reproductive rights) also animal rights and alternatives to c onsumer fashion. There's some poetic stuff that bounces right off my thick skull as well as some reviews of other publications. I'm intimidated by the ferocity and intensity of the whole rag, but inspired, too. (KO)
Box 475 / Hampshire College / Amherst, MA 01002

SUPERDOPE #3 / $1.50 ppd.
5 1/2 x 8 1/2 - copied - 24 pgs.
Something about the lettering and the football stripes give the cover a straight edge feel. BUT, there's a little more depth to this. Lots of live reviews... Well, lots of reviews in general. I think this is the only Gories interview I've ever seen. (LH)
520 Frederick St. Box33 / San Francisco, CA 94117

BAD HAIRCUT #1043-3732 / $4 ppd.
5 1/2 x 8 1/2 - copied - 36 pgs.
Okay, I don't know what's up with some of the bad poetry. However, there's a pretty good interview with Noam Chomsky and an interesting bit on ayhuasca. Speed and politiks at it's best. (LH)
1055 Adams SE #4 / Olympia, WA 98501

SKOINK #5 / $1.50 ppd.
8 1/2 x 11 - copied - 30 pgs.
"When We Fart Together We Can Gas All Cops"... Okay... At any rate, this is a self described punk, Oi!, ska, hardcore fanzine. A weird collection of bands including Blitz (who seem totally out of touch), Slap Of Reality, and Pounded Clown. Weird, but a pretty interesting read all the same. (LH)
Van Mieghem Johan, Postbus 41, 9550 Herzele, Belgium

KOAN #4 / $2 ppd.
8 1/2 x 11 - offset - 16 pgs.
Lots to read here. Interesting experiments in poetry and prose. A weird fake conversation between Dr. Dre, Bret Easton Ellis, and El Duce. Lots of reviews as well. Good looking layouts as well. (LH)
POB 18278 / Washington DC 20036

RHETORIC #2 / $1.50 ppd.
8 1/2 x 11 - copied - 28 pgs.
Real good midwestern zine with a local feel to it. Sassy interviews with Natural Cause, Cory Butt Ugly, Naked Aggression, NOFX, and Karoline Fang Gang, all of whom have something intelligent or pertinent to say. And on the side you have the usual reviews, columns, a cool anti-USA graphic, and a dumb one-page str8-edge rant- P.U. While only on its 2nd issue, I see an honest effort here that could become even better in the future.(MW)
Brad Marta / 971 Sellery A / Madison, WI 53706

THE SQUEALER Fall '91 / $2.50 ppd.
8 1/2 x 11 - offset - 28 pgs.
Hella profesional lookin'. I don't know a lot about the video field, but this is a pretty interesting publication all the same covering a lot of what would seem to be pop art trends in video. Also a good article on censorship. More interesting was the previous issue (I got them at the same time) which has a lot on pranks. (LH)
372 Connecticut St. / Buffalo, NY 14213

THOROZINE #1 / $1.25 ppd.
8 1/2 x 11 - offset - 20 pgs.
Okay, so what if they spelled Thorazine wrong? It's still a pretty interesting read. Where else will you find Bolt Thrower AND Gas Huffer in the same zine? A pretty interesting thing on Godflesh as well. (LH)
POB 4134 / Seattle, WA 98104-0134

ARM THE SPIRIT #10 / $10 for 10 issues.
8 1/2 x 11 - printed - 16 pgs.
If something got blown up as an action against the state, you can probably read about it here. These folks know their shit and are on top of what's going on. Even beyond the indepth news are fairly thorough interviews. Essential. (LH)
POB 57584, Jackson Stn. / Hamilton, Ont. / L8P 4X3 Canada

STORM WARNING #21 / $2 ppd.
8 1/2 x 11 - offset - 32 pgs.
Shit, I don't remember the big format. This is probably the first issue I've read all the way through. Lots of interesting articles from and about vets. Also about the war, the Vietnam Veterans Against the War and Imperialism, and more. Still can't stand poetry or orange on the cover. But this is a good read. (LH)
VVAW AI / 915 E. Pine #408 / Seattle, WA 98122

ANARCHY IN PARADISE #4 / $1 and SASE.
11 1/2 x 16 - newsprint - 4 pgs.
Disguised as a bad rock magazine from Hawaii is the latest issue of Anok in Kanaka-land. I still don't remember any anarchy when I lived there, but I'm always fascinated that this pro-looking publication even exists. I kinda wish there was a lot more local news about the haps in Honolulu. But that could just be my nostalgic urges. (LH)
AMP Ltd. / 2233 Kalakaua Ave. B205A #1261 / Honolulu, HI 96815

ROTTEN FRUIT #14 / $1.50 ppd.
5 1/2 x 8 1/2 - copied - 40 pgs.
Halfway between a personal-type zine and a more serious discussion-oriented zine, it's quite obvious that the publishers really do care about the topics confronted here. An interesting interview dealing with racism,an emotional story on romance, and a six page spread on Amnesty International make up the better parts of this, with poetry and artwork rounding it out. A good read. (MW)
816 Coss Cir. / Westerville, OH 43081

SUCKERS #8 / $2.00 ppd.
5 1/2 x 8 1/2 - copied - 20 pgs.
An alternative title for this could easily be "GG Allin Fan Club Newsletter" as most of the features here revolve around him in some way or another. Overall, an interesting read whether or not you agree with Mr. Allin. The humor here is real juvenile, almost ridiculous considering the penis jokes and such, probably copied off local bumper stickers. Real cute.(MW)
Chris Laurence / 1404 Leader Dr. / Killeen, TX 76542

MERCURY RISING Dec. 91 / $2.00 ppd.
8 1/2 x 11 - offset - 28 pgs.
Local Frisco mag published by the SF Bike Messengers Association. This is sort of a punk-ish industry newsletter highlighting the common problems, solutions, and thoughts of the SF bike courier scene. Apparently, this is put together by and for those employed as messengers, and for those who share a common love for human-powered vehicles. It's great to see this kind of solidarity in working-class occupations, and I think we could benefit from more of these. (MW)
564 Mission St. / San Francisco, CA 94105

BEN IS DEAD #16/#17 / $3.00 ppd.
8 1/2 x 11 - newsprint (way icky cover) - 80 pgs.
This is the "Gross" theme issue, and all I gotta say is "yuck", "eeew", and "is this really going to be sold to minors ?". Rapidly becoming one of the best indie fanzines, anywhere. But, boy are they twisted! (MW)
POB 3166 / Hollywood, CA 90028

VOID #To Fear Trust / $2 ppd.
5 1/2 x 8 1/2 - copied - 64 pgs.
This is a hell of a deal for just two bucks. Lots of stories and lots or articles all done with a real personable feel. Even the handwritten bits are cool. Some cool graphic bits too. (LH)
POB 72671 / Las Vegas, NV 89170

PMS #1 / $2.00 ppd.
8 1/2 x 7 - copied - 44 pgs.
Quite a spunky little zine here. This is a breath of fresh air in the stagnant queer zine world, and I must say - I like it lots! Many personal stories, some very entertaining, plus lots of info on the ever-expanding queer skinhead movement. Comics, graphics, reviews, but not much sex - well, that's OK, I guess. Very punk, too. (MW)
POB 6121 / Boston, MA 02114

SCRIBBLE TRIPPIN' #1 / $1.50 ppd.
7 x 8 1/2 - copied - 28 pgs.
One of the editors (Terry) tries to justify the Libido Boyz' move to a major label by stating "I don't think you 'sell out' by signing to a major label, I think you just expand yourself." Real weak. Local bands Face of Decline, Reach, 40 Ton Beatnik, and Billy Goats Gruff each have two paged opportunities to plug themselves; also included are two scene reports: Mankato, MN and South Dakota. Overall this zine comes across as a "plug my friends" type thing. (MM)
511 Hickory / Mankato, MN 56001

PANSY #2 / $1.25 ppd.
8 1/2 x 11 - copied - 22 pgs.
Not to be confused with Pansy Beat, this is a chunky little zine out of New York. Lots of interviews (Econochrist, Terrorcake, Nozzlehead zine), and personal essays on cops, war, and censorship. Compiled with a queer slant, this is a good effort, but it could definitely use a little spicing up. I must say I really admired the interviewer's confrontational style, something lacking in most interviews I read. If the writing was a tad more interesting, and there was, oh, maybe some more sex or something, this would be my kinda zine. But hey - it's up to you. (MW)
Ian Lynam / box 1833 / 735 Anderson Hill Rd. / SUNY / Purchase, NY 10577-1400

K COMPOSITE #1 / $2.00 ppd.
7 x 8 1/2 - offset - 22 pgs.
A zine made up mostly of interviews, and good ones at that. All of the subjects, with the exception of Peter Searcy of Squirrel Bait, appear to be just ordinary people as opposed to rock stars, famous scenesters, or the like. And really, when it comes down to it, does it matter if the person being interviewed is famous or not? Nah. The interviewer asks some of the most original questions that I've ever seen asked ("what were you doing when the Space Shuttle blew up ?") and the subjects seem like they really enjoy the conversation. Also, the info on the back cover about animal use and environmental destruction make this zine worth buying all by itself. If only the layout wasn't so darn slick... (MW)
Box 43551 / Louisville, KY 40253

THE GERMS : CUTTINGS VOL. 2 / $5 ppd.
8 1/2 x 11 - copied - 60 pgs.
A compilation of articles, graphics, photos, and drivers' licenses of everything and anything to do with the Germs. Punk nostalgia freaks and those obsessed with Darby Crash will be really into this. Those who don't care probably won't bother. A fanzine with the accent on "fan", albeit posthumous. Well done. (MW)
Drew Blood Press / 3410 First St. / Riverside, CA 92501

SNAFF #11 / $1.00 ppd.
6 x 8 1/2 - copied - 24 pgs.
A thin zine from England featuring short interviews with Lizgizzad, Spinners, Guttersnipes, Klaw, Take Lindy Surfing, and M.O.M. Stef's page is further proof that poets ought be shot. Not a very interesting read, and thankfully this issue is pretty short. (MM)
27 Brindley Close / Trafford Rd. / Eccles / Manchester / England / M3O 0H2

FLIPSIDE #76 / $2.00 ppd.
8 1/2 x 11 - newsprint/gloss cover - 120 pgs.
Interviews with COC, Distorted Pony, Jonestown, Les Thugs, Monomen, Pegboy, Society for the Eradication of TV, Shonen Knife, Superkools, Type-O Negative, White Flag, and Yard Trauma. "The Top 10 Things to Hate About Los Angeles" with Sandy Duncan's Eye and "Cooking with the Jolly Roger" are the standout pieces of this issue. Also included is the 1991 reader's poll. Gonna miss Krk. (MM)
POB 60790 / Pasadena, CA 91116

PROFANE EXISTENCE #13 / $2.00 ppd.
11 x 17 - newsprint - 24 pgs.
Good issue from those radicals up in Minneapolis, includes interviews with A.R.A., Born Against, and Ramsey of Political Asylum. Also, many little articles on anarchist-oriented groups and the regular zine fare. Revolutionary and (overly?) proud. (MM)
POB 8722 / Minneapolis, MN 55408

JOHNNY ON THE SPOT #6 / $1.00 ppd.
5 1/2 x 8 1/2 - copied - 32 pgs.
Pretty much your standard fanzine fare (inter/re- views) but with enough of its own personality to make it fun. The generic band surveys (with Naked Raygun and Jawbox) are a pretty good idea. Almost a cover-to-cover read. (SA)
118 Surrey Ln. / Lake Forest, IL 60045

VISION ON #2 / $2.00 ppd.
8 1/2 x 11 1/2 - copied - 34 pgs.
Pretty punk. Busy, but readable cut-and-paste layout and clever writing spice up the usual fanzine fare of interviews and reviews. Includes interviews with Jailcell Recipes, Drive, Sloppy Seconds, and ex-Dagnastier Peter Cortner plus some fairly intelligent opinions. The only thing it lacks is an explaination of what the fuck the title means... (SA)
Steve / 27 Springbank Croft / Holmfirth / West Yorks HD7 1LW / England

SPACEBALL RICOCHET #14 / $2.00 ppd.
8 1/2 x 11- offset - 48 pgs.
Hey kids! This is the zine that's "Keeping Underground Sounds Alive"! I guess that means they're responsible for the ongoing existence of bands like Pigface... Also features Jezus Lizard and the Dwarves. (SA)
POB 71294 / Milwaukee, WI 53211

CREATIVE INSANITY #1 / $3.00 ppd
8 1/2 x 11 - printed - 28 pgs.
First issue of a zine that parades creativity, then doesn't quite come through. Although a lot of the ideas were quite noble, to me it read as (practically) the same bands answering (practically) the same questions. Hopefully time & practice will help them diversify. Interviews with Accused, Generiks, Autopsy, Peaceville Records, Pitch Shifter, Nuclear Death. Also - proufread! The spelling sucks. (TM)
Chuch Yakish / 10227 N. 32nd Ln #111 / Pheonix, AZ 85051

FANZINE REVIEWS

OMNIUMGATHERUM #? / $2.25 ppd.
5 1/2 x 8 1/2 - copied - 36 pgs.
Sloppy, handwritten text, crude "horror" cartoons, and violent, frustrated-teen poems. Totally sophomoric. Does feature some pretty good "how-to's" on sabotage and "social terrorism", though I think some of these are reprinted w/o credit. One of the original ones is "Call MRR and tell them 'political corectitude equals personal choice.'"
Rick Haynie / POB 22481 / Nashville, TN 37202

EIGHTEEN WHEELER # 4 / $3.00 ppd.
8 1/2 x 11 - offset - 40 pgs.
I kinda dig this. The music covered (Superchunk, Volcano Suns, Happy Flowers, etc:,) might not appeal to some MRR readers but that's okay. The simple but good-lookin' layout and the witty writin' make it enjoyable anyway. The "Dave Rick Celebrity Roast" is
a landmark in rock journalism! (SA)
POB 4256 / Dunellen NJ 08812

ANARCHY #31 / $2.50 ppd.
10 1/2 x 14 1/2 - offset - 44 pgs.
Might be kinda thick reading for alot of self-styled "anarchist" punks, but this long-standing zine is great, not only for its challenging and thought-provoking articles, but as a reference for other anarchist publications. (SA)
C.A.L. / POB 1446 / Columbia, MO 65205-1446

FANTASTIC FANZINE - #1 / $1.00 ppd.
5 1/2 x 8 1/2 - offset - 48 pgs.
I admire the editor of this zine, Erika, she's got her shit together. This is an effort that's in your face, confronting such topics as incest (stories recounted that will make you squirm, and maybe feel slightly nauseated). Personal, political, and riot grrrrl prospective. The title says it all. (SB)
Erika / 850 N. Edison St. / Arlington, VA 22205

MASOCHISTIC SUBMISSION #2 / $1.00 ppd. 8 1/2 x 8 1/2 - copied - 32 pgs.(20 extra if you count the lit. in the "P.C. pouch"; yes, it's a joke)
One of the most provacative efforts I've seen in approaching the "animal rights" issue. The majority of the zine offers a variety of opinions, but most lean towards agreeing with animal liberation. Either way, nothing is reactionary, preachy, or self-righteous. It's grounded by the realization that everyone is hypercritical. This zine has a fuckin' attitude. Hey, I just can't wait until they do an issue on sex. (SB)
Karen c/o Swap Travel Cuts (UK) Ltd. / 295 A Regent St. / London / WIR 7YA / UK

ITCHIN' FOR INK - #1 / $2.50 ppd.
8 1/2 x 11 - offset - 20 pgs.
One thing that I always hated as a tattoo lover, was that all the tattoo mags were mostly from a biker prospective. Here's the answer! A punk tatfuckingtoo magazine! Great photos and articles about tribal type stuff, with features on certain tattoo artists.(SB)
POB 50682, Minn., MN 55405

REVENGE - #2 / $1.50 ppd
5 1/2 x 8 1/2 - offset - 40 pgs.
There is so much content to this zine that it took me hours to read everything. I have to admit that I snickered when I saw that the "Skinhead Liberation Organization" was featured. It just souded corny. The truth is, this zine is dead serious about fascism. Gives lots of tips on bands, labels, and addresses of fascists for your own discretionary use (maybe a letter bomb?) I like that it has an overall prespective on fascism in relating it to rape, homophobia, and sexism. Very serious shit, a must for anyone concerned about actually *doing* something about fascism.(SB)
POB 253 / Oakengates / Telford Shropshire / TF2 6UH / England / UK

LOOK AGAIN - #4 / $2.00 ppd.
8 1/2 x 11 - offset - 58 pgs.
The fanzine of interviews and reviews, tons of them. Has kinda of a metalish inclination, and the layout is excellent. The Winter interview being the standout. The only thing I thought was weak was the non-confrontational interview with Type-O-Negative who's opinion seems to be that "no, we don't hate all women...because we want to fuck them", yeah whatever.(SB)
POB 1090 / Hudson, NH 03051

ROTTEN FRUIT #15 / $1.50 ppd
5 1/2 x 8 1/2 - copied - 40 pgs.
This is an eclectic good read. It's diversity is definately it's strongest point - this issue contained a great letters section, articles on Amnesty International, photos, art, poetry, book reviews. I'm going to keep an eye out for this. (TM)
816 Coss Circle / Westerville, OH 43081

LOVE AND RAGE #10 / $1.50 ppd
11 x 22 - newsprint - 8 pgs.
Articles on David Duke/ Fascism, anarchist debates on pornography, direct action in the Netherlands against biotechnology and the first part of a History of Native Struggles. Parts are reprinted in spanish as well. The consistent quality they've had in the past. (TM)
Aspect Foundation / POB 3 / Prince St. Station / NYC NY 10012

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Bill / 414 7th Ave Apt. C-202 / Mpls, MN 55414

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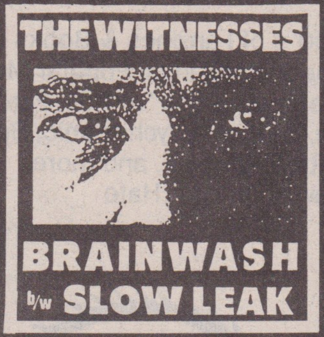
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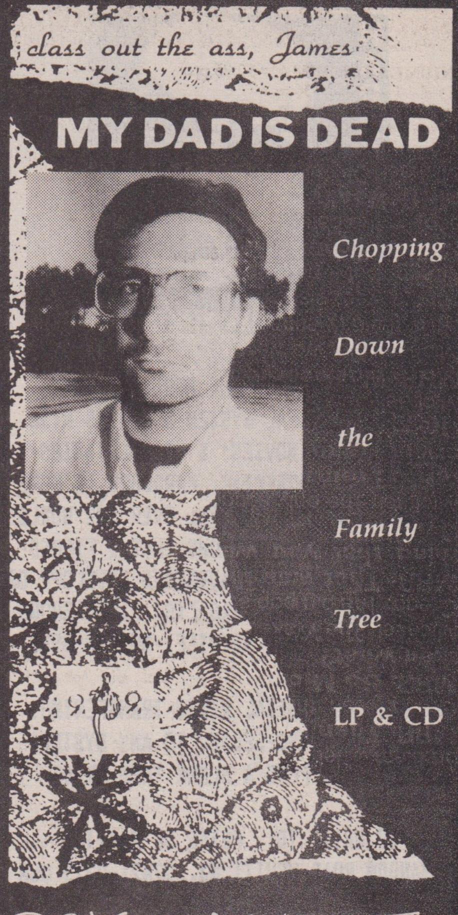
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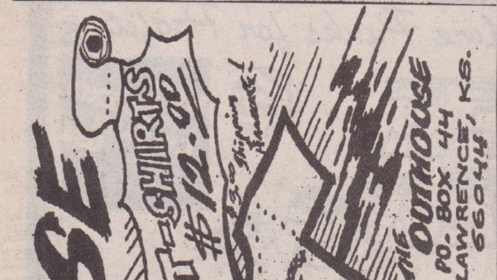
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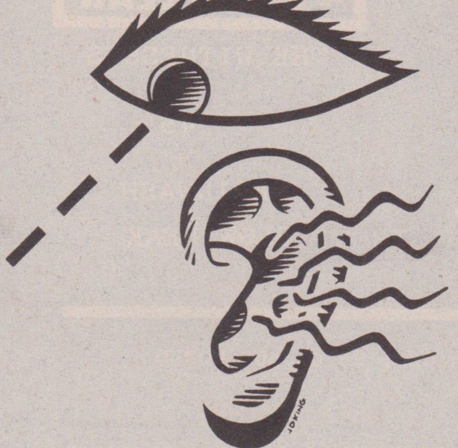

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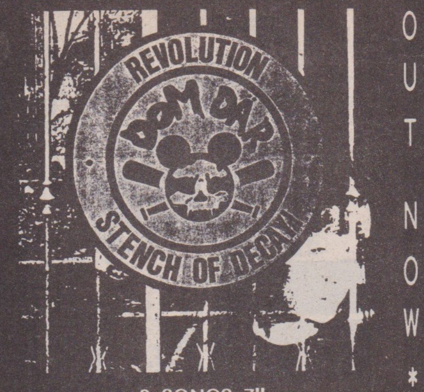

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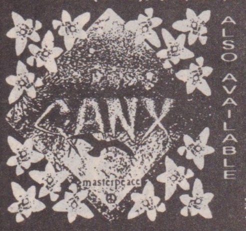

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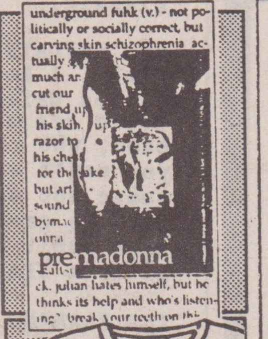

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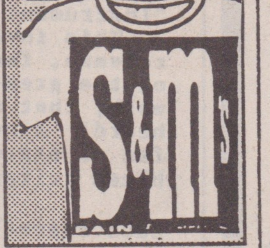

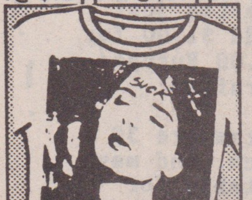

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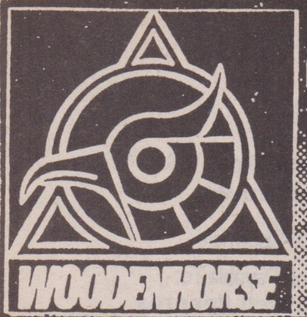
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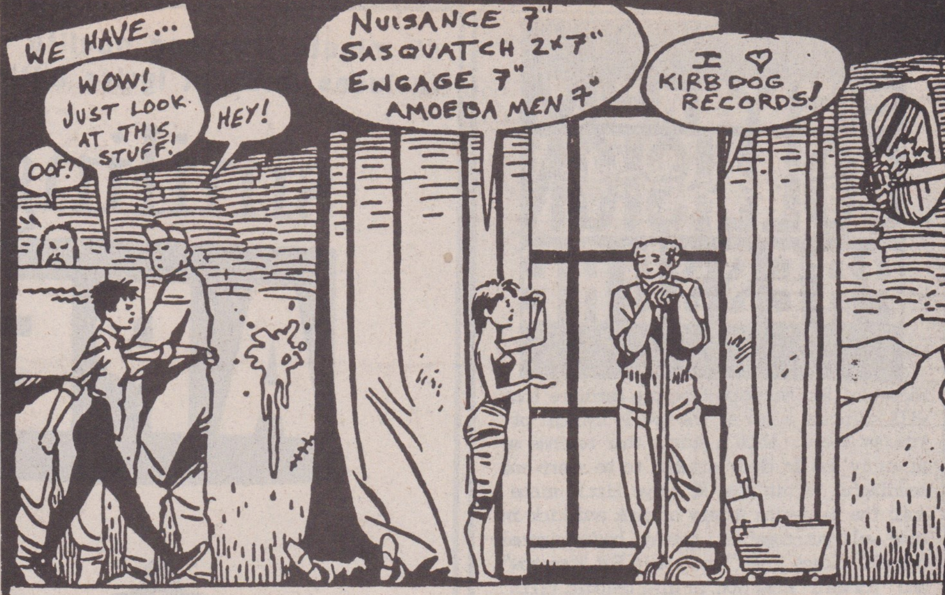
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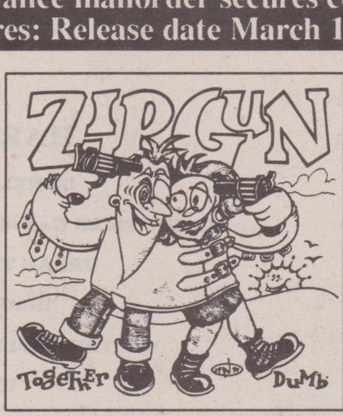
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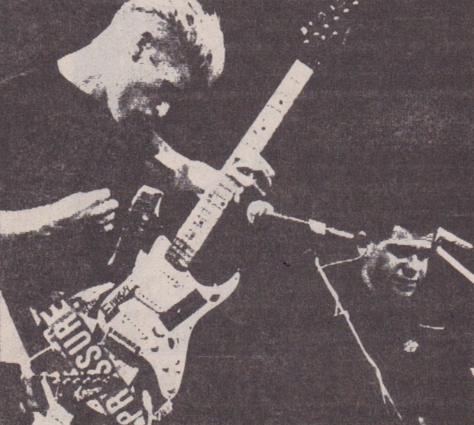
An endless onslaught of catchy, hooky buzzsaw popcore with bright buoyant vocals and a slightly snotty twist.-JERSEY BEAT # 44

Real driving straight ahead punk rock with harmonies that made bands like the Buzzcocks and SLF what they were. Good observational lyrics on everyday life and relationships. The vocals sound really good on this. -FLIPSIDE #75

Nothing needing complex analysis here, just basic fast, catch 3 chord punk stuff. Perky and energetic with songs that hit all the right buttons. Inspired by SLF and other punk oldtimers, then wound up and released for a breathtaking joyride.-SUBURBAN VOICE #31

This trio's first full-length LP is loaded eith the youthful exuberance, upbeat energy, get-off-your-ass-and-do-it-yourself ethics that made early punk rock so damn appealing. There are infectious vocal choruses a la Bad Religion, and basic 3-chord thrashers in the Ramones vein, all played with a Clash-like intensity. However, RC are not living in the past, all the tunes are spiked with a distinct 90's twist that's truly their own. Do yourself a favor and buy this.-MUTE #2



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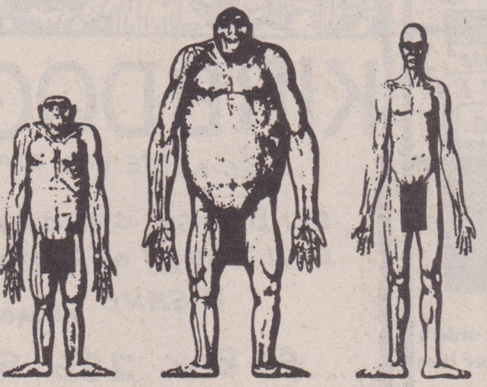

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scene reports
FRESH

Y'know, it seems that the overwhelming bulk of what passes as "hardcore" these days is completely and totally boring, hollow, non-threating pseudo-mainstream pig vomit. As Sam Against noted in his column in MRR #100, though, that's not a completely negative state of affairs. There's still a hell of a lot of smart, astute people in this movement; what better a way to galvanize them into action than to show them a situation in which nauseatingly slick, pre-packaged plastic shit like Big Drill Car or Sick Of It All is considered decent by a large portion of the "punk" audience?

It seems to be working, too. In the midst of all this complacency and apathy, there's a real resurgence of people/bands/zines that hold true to the independent, DIY, fuck-you ethic that makes HC relevant in the first place. This is the only stuff that I really enjoy or find any interest in anymore, so the people that exemplify that philosophy in Toronto and Hamilton are all I'm going to bother with here. After all, the drunken shitheads and new wave fashion plates that get off on rock groups like RANDOM KILLING and spare changing on Queen West don't read mags like this anyway...

First and foremost is ONE BLOOD, a band many will have heard of even before their feature in MRR #103. They have an LP due out soon, and I believe it'll be on a new label started up by Charles Maggio (of Mindset/Rorschach infamy) in New Jersey. The band recently lost Omar, one of their two guitarists; it seems he wants to play music more complicated than the trad HC ONE BLOOD play. Anyhow, the band is on a bit of a hiatus after playing virtually every weekend for quite a while. Their well-received first 7" is sold out.

ABRASH!! PIX BY SIMON

ONE BLOOD drummer and Bold fanatic Paul Abrash is also in another local band, called CRISIS OF FAITH. The first time I saw these guys, they raged with a powerful thrash attack reminiscent of a Canuck Extreme Noise Terror or something, but they unfortunately seem to be slowing down a little and letting a bit of melody creep into their sound. Anyway, these guys apparently also had a recent line-up change, and I'm not sure of their status. You can contact both CRISIS OF FAITH and ONE BLOOD at 2 Embro Drive/Downsview, Ont./Canada M3H 2M8.

ONE BLOOD
ONE BLOOD
Coors LIGHT
CHLEG

CHICKEN MILK is a local all-female band, now fronted by the ubiquitous Melanie Kaye. I keep missing them live, but they apparently have a slower but powerful sound with strong Jello-esque vocals. They've also undergone some recent line-up changes, acquiring a second guitarist as well as a new bassist in the process. They should be playing out with the new line-up as you read this, and you can write them at 18 Fernbank Ave/ Toronto, Ont./Canada M6H IWI.

MUD play out infrequently, and awhile ago they made the trek to Chicago to play a successful show there. I won't even try to keep track of this many-membered (?) band's line-up.

I don't know what's up with GOD'S MOM. PHLEG CAMP are getting very popular outside of Toronto, and have a real strong following here as well. They've released a lot of material in the past little while, but I hear that they played mostly brand new stuff at a show last week. They seem to be moving further from hardcore all the time, although I'm sure they still have good attitudes. 48 Sanderson Cres./ Richmond Hill, Ont./Canada L4C 5L4.

I haven't heard anything of LIQUID JOY for a while, but both they and MUD can be contacted at 25 Laurie Shepway/Willowdale, Ont./Canada M2J IX7.

SONS OF ISHMAEL are soon to be no more. The SONS are probably the city's best punk/hardcore band, and have been since their birth in the mid-80's. In early January they'll be doing a couple of shows in Quebec and Ottawa, and then a final gig in Toronto on January 17. These guys have taken many a break for school and such, and had many a line-up change in their seven or eight year history, but this time it looks permanent; I guess the strain of having a hippy in the band is just too much. Watch out for their new 10" on Germany's Sell Out Activities label, it's sure to be a goody. The amazing "*...sing generic crap*" 7" is also still available, but you'd better move fast. Get in touch with the SONS at 1998-B Yonge St./Toronto, Ont./Canada M4S IZ7.

BLUNDERMEN are a real breath of fresh air in this emo-choked scene, they play full-on Discharge-style hardcore with speed and energy to spare. These guys are great-- powerful punk with good lyrics to boot. You can reach them at Blunder HQ/78 Gerrard St. W./ Toronto, Ont./Canada M5G IJ5.

I spoke to Dan of the PROBLEM CHILDREN at work the other day, and apparently he and Krystine, both ex-BABIES WITH RABIES, are jamming again and planning a demo. Also, a tape of stuff that BWR recorded but never got around to releasing might be compiled-- sure hope so! PROBLEM CHILDREN are playing out again.

PHALLOCRACY are a fairly new band from north of Toronto. They have a tape out already, and have played a couple of shows. The band plays early '80's style HC, which isn't surprising, considering that it was founded by Rob (ex-FLECKS OF DROOL) and Glenn (ex-BSL). Glenn is also responsible for *Something Smells* zine; both the zine and the band can be reached at PO Box 20161/ Barrie, Ont./Canada L4M 6H2.

MR NOBODY have apparently broken up, after playing a couple of HC shows in Toronto and Hamilton.

Speaking of Hamilton, this industrial town west of Toronto has had a real hotbed of a scene lately, thanks to the efforts of a few very committed kids intent on building something almost out of a vacuum. Local straight edge thrashers CHOKEHOLD have done lots- formed two great bands (with more to come), put out a zine called *Within Reason* (#2 out now) and put on a lot of great shows. CHOKEHOLD did a demo a while back, and are now shooting for vinyl. Also crucial to the burgeoning Steel City scene are Infest/Born Against-influenced edgers CRUMBLE, while yet another SE outfit, SUB LEVEL, broke up after a weak first show and a ripping second performance. Singer Ryan is now in CRUMBLE, and has put on shows in his basement. Luckily, there is a cool level of co-operation between SE and non-SE types in Hamilton, with long-time scene mainstays RABID DEFIANCE being an integral part of everything now happening-- they have an older political thrash sound. Drummer Craig also puts out a poetry zine and does shows. They (RABID DEFIANCE) have a demo out now. As if it's relevant, there's also a small contigent of 'Class War' twinkies running around Hamilton, but they don't really take part in the

BRAIN TOURNIQUET
HEROIN

riots after playing. To learn about survival and more about the fuel for the revolution, write to PO Box 711962/ San Diego CA 92171.

CUTTHROAT, reminisce of Sick Of It All, are looking for bands to tour with, their old drummer is now in a ska band called Gangbusters.

The unknown poet, Brett Blue (once king of Seattle) has moved to New York, to play bass for Born Against.

MORBIS, a thrash band, has included Matt Brown (Sacto's Discontent) as part of their destruction. SILENT OVATION, another thrash band, have been destroying Clairemont parties. Justinman, was supposed to do a comp. called "North Clairemont Noise Attack", about a house in Clairemont, whose residents are punk as fuck. All 8 inmates were in the following bands; STATUE, HEROIN, SKULLTOW, DISFUNCTION, LAMPED, BRAIN TOURNIQUET, SLUG, TITWRENCH, END OF THE LINE, and RICE, so watch out for that. The house is gone, but 3 of the old residents have relocated at the Fish Dive, call them up, they could hook you up with shows, Fish Dive/ (619)237-YUMI.

Other bands that are around, but haven't done anything are MISGUIDED CHILDREN, BLIND JUSTICE, BALDHEADED JESUS, CONSTRUCTION THROUGH DESTRUCTION, GO-GO-DO-DOS, STREET TOUGH, COLOR BLIND, and STINKY PINK. Oh, yeah, STINKY PINK are recording for a demo, their singer, Lips Pouty, did a cover song for RICE.

Joel "fucking" Wing, will not only be tarred, feathered, and fucked, but also will be strip naked and pushed into a cabbage patch.

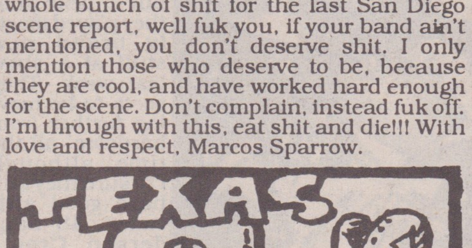
Zines, we have *Hell*, done by Dustin Harvest, *Scum*, by Tim STILL BORN, *In Rice We Survive, Mosaic, Pit Patrol's Journal, Under Your Skin, Exactly*, and *Tyson versus Ruddock*, also on the works is Brett Frost's *P.S. FUK U.*

A.R.A. has folded in, no word from what they 're up to. The Anarchist Federation is having regular meetings at the downtown library.

They have put on a show with Citizen Fish and Total Chaos.

Hate crimes have been happening again, I guess the skinhead problem isn't done with yet, time to kick the motherfuckers out again. There are still no hangout places, only people's houses.

Someone gave my friend, Lam Le, a whole bunch of shit for the last San Diego scene report, well fuk you, if your band ain't mentioned, you don't deserve shit. I only mention those who deserve to be, because they are cool, and have worked hard enough for the scene. Don't complain, instead fuk off. I'm through with this, eat shit and die!!! With love and respect, Marcos Sparrow.



Krishna! Krishna! Bucket full of cheese! Seven straight edgers with brew on their knees! Gooo baby shit!

Welcome to Hell! O.K., it may not be hell, but it sure can be at times. I'm talking about living in Texas! This place is one of the most oppressive, right wing, conservative, hell bent for Jesus, places on the face of the planet! Hicks! Boots! Cows! Trucks! Preachers!! WOW!! What a reason for people to get pissed and get active! Perfect mix of cow shit to feed all the Clint Black ass lickin' kickers!

Now, alot of people know that Texas has some sort of musical kingdom known as Austin, but what they forget is that other cities help contribute to the Texas sound and lots of other people are kicking heavy buttocks with D.I.Y. (no agents), record labels, distribution, zines, bands, and much more. So kick back, drink a brew, and uh, "SMASH THE POLL TAX!"

Corpus Christi. Sparkling City by the Slum, a place that gets zippo for anything. But we have a big bridge! And a Naval Air Station! And a slew of chemical refineries! And yes, we got punk rock! First, one of the newest bands in the area is FESTUS. They have a great raw and grungy style that melts apples. What more could you expect from a band that sports a singer known as "Satan"? Some may be inclined to label them the "Nueces Neurosis", but I call them spiffy! They should be recording soon and they have some cool stickers so write them at: Hale Smutt Festus Boy/ 442 Sheridan Dr./ Corpus Christi, Texas 78412...Also from Nueces County is SIX SEVENTEEN, the most obvious pop punk band in the area. They have a cool tape out and have played a good bunch of shows and parties for the short time they have been around. If you want some snap, crackle, and pop, send your $3.00 to : SIX SEVENTEEN c/o Kelle M./ 333 Primrose/ Corpus Christi Texas 78404...CHILDMAN are a good band that mix punk, industrial, metal, and funk. They are a great live band and they sound like an angry mob of hooligans wrestling in line at an oriental buffet!...

SELK are the local industrial/experimental two man act that make a lot of noise and a big mess and most bands hate playing after them. And extra points to them for making Little Ricky of SIX SEVENTEEN puke in an oil drum...L.M.P.K. are a whirlwind grind blurr crushing computerized duo that can level a twelve pack! Fast stuff here...NIMBUS play a sorta "college rock" psychedelic Joy Division meets Die Kreuzen mellow type of thing, kinda like floating in the semen. The above mentioned bands have their own little network of friends and followers and can be reached at: Twin Triangle Ent./ 5725 Tanglewood/ Corpus Christi, Texas

scene because none of the bands sound like Conflict. After all, if the other people in the area have short hair and don't drink, they must be homophobic jock nazis, right? Anyways, if you want to contact CHOKEHOLD, CRUMBLE, *Within Reason* or Hamilton show promoters, write to Jeff at 8 Coronet Crt/ Hamilton, Ont./Canada L9A 3J1.

Moving back to Toronto, most shows of the DIY nature take place at the Niagara Cafe, a cool little place booked through Melanie of Caution Productions. Melanie, ex of Ottawa's Unwarranted Trust (they were on that R Radical "Peace" double LP comp), has been involved with HC for a hell of long time, and is also in CHICKEN MILK. DIY promoters in Toronto include Punx Without Pogey, who did Nation of Ulysses and Circus Lupus, Abrash from ONE BLOOD, who did BA/Rorschach/ Anti-schism and Social Outcast, among others, and the imaginatively-titled DIY Hardcore, which is me. I'm currently networking with some friends and like-minded individuals in Buffalo, Rochester and Hamilton to make it worthwhile for bands from far afield to come to the region and have several shows set up for them. Our next project in Albany, NY's excellent Terror Cake, while our last was Rochester's Twisted Cry For Help. The show was quite a success, with CRUMBLE, BLUNDERMEN and RABID DEFIANCE turning in great opening sets, and TCFH raging with sick brutality and sloppiness. It was their second show ever, and we managed to give them $130. If you are in a punk band with strong DIY values, get in touch. I especially like untalented, raw, ugly thrash, but I'll do any intelligent hardcore band, be you straight edge, crusty, melodic or whatever.

On the zine front, Toronto's best new effort is probably Adam Carr's *Arm's Reach.* This zine covers the SE/mosh scene but also has a place for other styles. It's great look and graphic sense have made it very popular in a fairly short time. Issue #2, w/ Bad Religion, CHOKEHOLD, Zero Tolerance and more is available now from PO Box 4, Station 'C'/ Toronto, Ont./ Canada M6J 3M7.

Drastic Solutions is an effort primarily from ONE BLOOD's Paul Abrash, and covers political issues in typical~lefty fashion, as well as music, especially bands that share the zine's world view. A good quality zine, make sure to grab the new issue that must be around the corner. You can contact this zine at the ONE BLOOD address.

Camera Core is a video zine featuring interviews and live material; it's done by Chris Iler. The first issue included SONS OF ISHMAEL and a few other locals, and a second tape is now out.

Tunga-Tunga's last issue was really good and inspirational. Hopefully there'll be another issue soon, but until then you can get the latest issue from Louanne at 3339 Lonefeather Cres./Mississauga, Ont./Canada L4Y 3G6/ Make sure you do!

Out in Pickering, ex-DYS vocalist Matt White is busy putting out a new issue of SE zine *Zine 2000.* Matt and I are also working together on a collection of old interviews, to be put out under the title of *From The Vaults.* Write Matt c/o my address.

I'm not sure if Melanie Aguila (ex-ONE BLOOD) is still doing *Femzine.* Another zine for women is in the works, though--Iza is looking for lots of contributions to be included in the first issue of *Vagina Dentata.* Unlike *Femzine, V.D.* is intended to be both fun and serious, not necessarily heavy feminist stuff, but rather a punkzine by women and for everybody. Get writing to: 212-440 Rathburn Rd./Etobicoke, Ont./M9C 3S7 Canada.

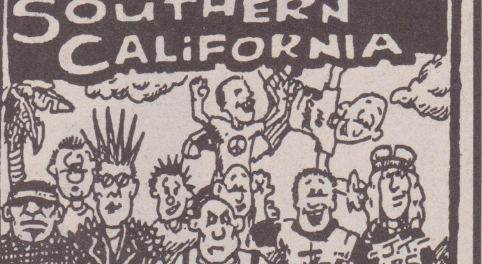
Ewan still hasn't got a haircut, but he is doing a zine. It's going to be called *Activate,* and it's a co-operative venture between Ewan and Pat of BLUNDERMEN fame; #1, with Born Against and more, should be out by the time is is printed. Write to the Blunder HQ.

Finally, Iza and I are working on *Dysgenic,* a zine dedicated to studying the decline of humanity. It's pretty close to completion now, and will feature DOGS WITH JOBS, John Trubee, Twisted Cry For Help, CRUMBLE, and more. Sofahead, please write back!

CRISIS OF FAITH

In summation, you can see that there's some really good activity going on in Toronto right now-- fuck the pseudorock/long hair/ alcohol/get laid/make money ethic, long live ridiculously-paced noise (sorry Adam) and the true spirit of DIY punk! Simon *Dysgenic*/ 52 Ravine Park Cres/West Hill, Ont./Canada M1C 2M4.

P.S.--If you want to contact anyone listed w/o an address, write me. Also write if you want your record or zine to be sold in Toronto by our non-profit distro, Stricture. XXX



Another scene report, yeah, big fucking deal. San Diego is still the same fucking dump as it used to be, only a little less assholes. The same people are doing the same thing, while the rest just sit off their ass waiting. Be part of the scene, not the scenery, assholes! Shows are happening all around, ask people what's going on, than sit and complain.

The Che Cafe are having shows every week to benefit a Gilman-type warehouse. The place is kinda like a co-op, it's called Coma, and by the beginning of the year, it will open. It's a shared project between artists and musicians, it will have practice places, record/ merchandise store and display galleries. There will also be annual memberships, and it's all-ages. A fucking sigh against other clubs. To book your band, at either place call the Che at 534-2311. Club Mitch has finally folded, Mitch's dad is turning the basement into an office, but he said he still might do future shows. That's all that really matters, the rest are full of shit. Bands, don't play the Soma, it's in downtown and the owner, Len, rips people off big time, they also have big bouncers who'll fuck with the band. Avoid at all means necessary.

Let's go to the bands, HEROIN has released another 7", it's as rad as the first one, the covers are hand screened, extra effort pays a lot. They also started their own label, Gravity Records/ PO Box 17052/ San Diego, CA 92177. Their guitar player, Scott, is in a band called STATUE, with Ikah (ex-HESCHER) and the guys from CHAIN OF STRENGTH. Their 7" is coming out from Revelation Records, let's just hope it wouldn't be delayed like the Judge 7".

HEROIN's singer, Matt, is now in TITWRENCH, their LP has just come out. Write them, also for other releases, at Vinyl Communications/ PO Box 8623/ Chula Vista, CA 91912. New from Vinyl C, is the SUB SOCIETY 7" Called "*Relaxing*", also House of Suffering. CROSSED OUT has a 7" out on Slap a Ham, it's as brutal as fuck, kinda on the line of Neanderthal and Infest. Box 230295/ Encinitas, CA 92023.

DRIVE LIKE JEHU has a record out on Headhunter, they haven't been playing any shows lately, but now that ROCKET FROM THE CRYPT are back from tour, maybe it will change. DRIVE.../ 590 First St. #9/ Encinitas/ CA 92024.

BRAIN TOURNIQUET broke up, they were supposed to do a 7" with Lookout, but Cory moved to the East Bay. The remains formed another band called STILL BORN, with 2 bass players and 2 singers. They were getting Brain's trombone player, Dustin Harvest, but failed. Speaking of Mr. Harvest, his band LOADER broke up. Fucking sad, they rock ten times better. He recently joined RICE, on the bone. Something to keep him busy with, he's been spotted jumping over mikestands and tackling amps.

STRUGGLE is coming out with a 7" done by Kent McClard, they have shirts with a flag burning in front, wear it to keep the patriots busy. Write them...5420 Gilbert Drive/ San Diego, CA 92115. They also appear on a comp. put out by Kent McClard, with AMENITY and END OF THE LINE.

END OF THE LINE broke up, because Cory left, but are getting back together to do a 7" on Ebullition. 3 MILE PILOT is a new 3 piece with ex-members of DARK SARCASM, PLUM DAISY, and NEIGHBORHOOD WATCH, they don't have a guitar player, and don't plan on getting one either. SLUG (pronounced Slooogg) broke up, but still do shows, goes to prove, you can't keep a good band down. Their bassist, Chris Squire, has a new band called BROWN 25, they're renovating the line-up, possible are guys from HEROIN and RIBBLED CRANE (ex-LOADER). MINIATURE has a CD out, I don't give a shit about it, but maybe you do.

DADDY LONGLEGGS is still throwin down some most enjoyable sounds, they're lookin for a new drummer and possibly some horns. MOCK DUCK, members of D.L.L., have been playin some shows in the meantime. DEADBOLT "don't fuckin' look at me", has been seen throwing punk kids out of local Diego cafes. You can get their demo write...872 Grand Ave./ San Diego, CA 92109, it will scare you?

Grant, Dairy Queen, is still trying to fuck up the scene, but is coming just short.

CAGED has new members from OUTWARD and SPRUNG MONKEY. They have a demo out, and shirts, done by Crisanta. 133 Shasta St./ Chula Vista, CA 91910. CRASH WORSHIP are finally playing San Diego, after fucking it up. UNBROKEN, yet another straight edge band, have been signed to New Age.

RICE has been fucking shit up everywhere they play, they play demon rock music and have been known to start revolutionary

78412...and CHILDMAN Larry can reached in Houston at (713-523-2713. Oh, he loves a good oriental buffet, so please feed him...THE KRAYONS have been creating havoc for about five years or so and have a few tapes out that show how the band has matured in many ways. They have a 7" record that was just recently released but was recorded a few years ago. Fans of catchy and sometimes complex music with social/political lyrics would love it. The newer stuff is a lot more heartfelt and they can "SMASH THE STATE" and sing love songs at the same time! Rich is an anarchist (custodial engineer) and his companion, Midi the Goddess, likes to get loaded and make fliers. Rog likes to talk alot, and I just recently re-joined on bass as did Gerald on vocals. Write them for anything. Send $3.00 for the 7" and ask for tape recordings to: Lift A Pint, Mate!/ 6237 Hanley/ Corpus Christi, Texas 78412...BIG MOUTH is my other band. The other members live in Austin, and the drummer feels they need an agent. I'll be there in April. We're gonna record some new tunes soon. Our newer stuff is more complex than the older stuff on our first demo and yeah, we are often compared to some of those other intricate bands we all love like Victims Family and the Mordam slew of bands. Write them before they sell out. Send $3.00 for a copy of our first recording to: Big Bad Breath/ P.O. Box 270684/ Corpus Christi, Texas 78427. "Let's Pound The Sauce."

In Austin, if you wanna write the other members for a little chat, and remind them that they need not hire an agent to steal the money they haven't made yet, send a letter to Trust Me, Dude/ 2309 Berkeley St. #2090, Austin, Texas 78475. Or call (512) 447-2540.

You can also reach Sunspot at the same address. They sound heavy like meatloaf and thick like peanut butter and every member of the band resembles a member of other more famous bands and Chris likes grindcore and Darren smells like beans...

A few other bands from Corpus are BRUTAL POVERTY, DRYHEAVES, and FIGUREHEAD but I don't know how to contact them yet. Maybe next report I will.

Idiot Bull Station issue number one is out with Parasites, Nuisance, THE KRAYONS, and bunches of fun, goofy stuff for $1.50 to: P.O. Box 270684 Corpus Christi, TX 78427. From the same address send $4.00 and you can own "To Set The Record Straight", a 27 band 46 song cassette comp. of old and new Corpus bands and it rocks!!! Get It...

Fetish Records is a new label run by Cris Puryear, a nice guy who loves beer, smogging, records, has a curfew and is 22. His first record is $4 post paid and is a split 7" between BIG MOUTH and FACE OF DECLINE from South Dakota. More stuff on the way from Cris and he wants bands to send him tapes so he can choose from a plethora of willing fledglings yearning to be on a record. Write: 1754 Star Cove/ Corpus Christi, Texas 78412...

Kaniption Records rules and so does Veg for putting out the "Texas Bashing" 7"! All Texas, and it's purdy hot so send Veg $3.00 or $5.00 elsewhere. Veg also sings in a band called THE PERTURBED that play a cool style of older sounding punk and hardcore. For some good pizza eating music send yer cash to: P.O. Box 29972/ San Antonio, Texas 78229-0972...

For some shows in San Antonio, call Tony Chainsaw at the D.M.Z. at (512) 431-3004...Jerry at Smilin Ear Records has some good stuff out so write him: P.O. Box 47655/ San Antonio, Texas 78265.

In San Marcos, Texas, lives the great THIRD LEG! They sound like an anus getting ripped apart by a watermelon! They're that good! Plus, Rich from THE KRAYONS plays guitar for them and they have a member called Bilger! Yes, Bilger!! They have another record almost out or out by the time you read this from Scratched Records/ P. O. Box 800867/ Dallas, Texas 75380-0867...

Mike Bullshit, ex GO! vox now lives in Austin and he has stuff to sell and wants to help bands with graphics and such. Write him at: P.O. Box 684211/ Austin, Texas/ 78768...For shows in Austin call the Cavity Club at (512) 472-4757...

I guess that covers a lot of stuff that hasn't been covered before. Most Texas scene reports never even mention Corpus Christi so it's nice to cover some of the not so new ground which should have been done before this. If you live in Texas, and you feel you were left out, either write your own scene report and cover more stuff or write to us and we'll work on something together ! This thingy was typed by D.R. Yanez, a.k.a. "The Ayatollah", so don't rock the coffin!!! For band infomation or food talk, or a memorable night in Las Vegas, write to: P.O. Box 270684/ Corpus Christi, Texas 78427. Cheers, fuk shit up, and I love you!

THE TEXAS CHICANOCHRIST?

SEATTLE

Whew, the world is moving, life is changing, and have you got clean underwear on? Aloha, and welcome to yet another mushy Washington State Scene Report.

ASPIRIN FEAST have broken up. According to what I've heard, they were in the studio recording some new songs and something happened. They split up there, and the two songs they were able to put on tape will be released as part of a 7" comp early this year.

ATOMIC 61 is a new band that can be called grungy without the dirt, psychedelic without the drugs, and heavy without the load. Whatever the hell it means, they're coming out with a debut album (in the 10" format) on Box Dog Sound/ PO Box 9609/ Seattle, WA 98109. They should also have a 7" on Sympathy For The Record Industry by now.

THE BEST KISSERS IN THE WORLD, a notorious band who are known for their energetic shows and who have been mentioned in various interviews (including the Poison Idea interview for MRR last year), finally have a record to their name. It is the *Take Me Home/ Start All Over* 7" on Lucky/Szanktone Records, and they're expected to have some more product soon. Find out why all bands are eagerly waiting to french this group. Find out why they may be the next big thing (I hope not too big).

At a recent show a guy by the name of Tony came up to me and asked if I was who I was. Said I was, and he gave me two demo tapes. One was by a damn good band called THE DAVES, whose self titled demo sounds like DIDDLY SQUAT (pre-CHRIST ON A CRUTCH), or some really good mid-80's punk. No care for pop goodness, this quartet uses humor and seriousness to get their points across with good effect, one of the strongest songs on the tape has to be "Swastikas, Stars & Stripes". For those who want no nonsense punk rock THE DAVES is out and around. me actual cassette is nicely done, and can be had from 2117 3rd Ave. W/ Seattle, WA 98119.

Quite a few people from the East

Coast responded when I mentioned DEFECATED CORPSE in one of my past reports. You'll be happy to know that these fucked up grindcore wizards (doesn't that sound corny?) have an official demo tape titled *Napalm Scars*. It's a 98499.

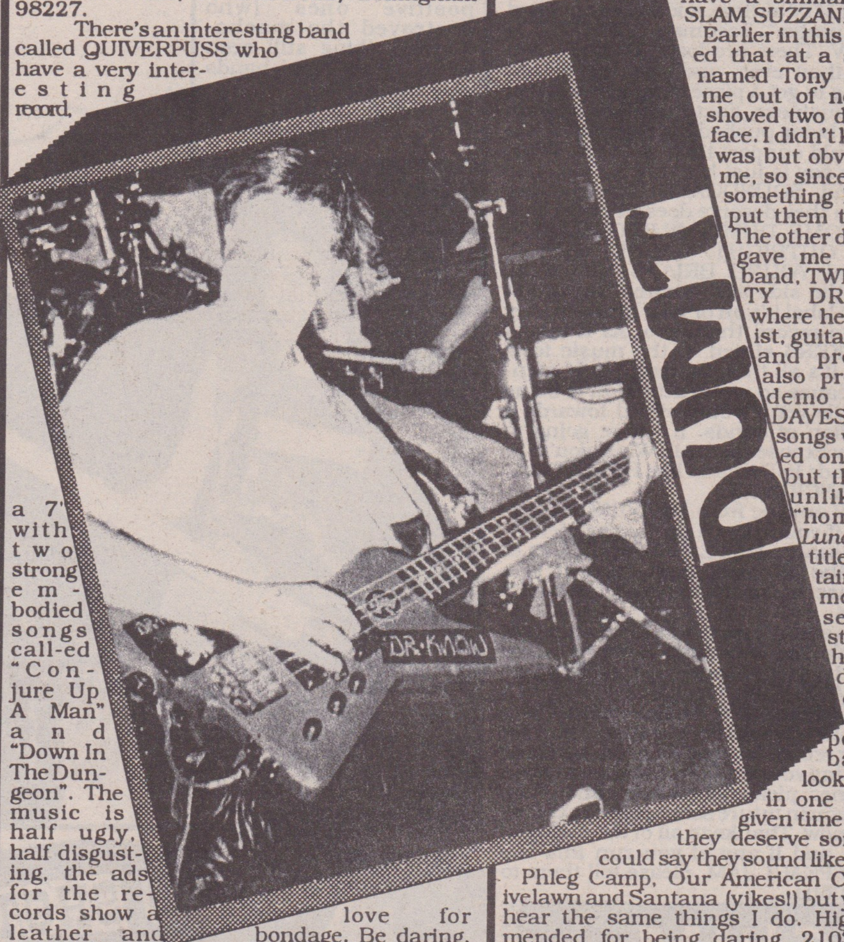
DERELICTS will have a posthumous release in the racks, their long awaited release on Sub Pop. It's called *Don't Wanna Live*, and will still have the six tracks the band promised it would have, but the EP is in the form of a CD single (at least in the U.S.) $7 from Sub Pop, you know the address. Guitarist Neil is now in ZIPGUN, and at the 3rd Anniversary party for eMpTy Records they impressed the crowd with their music and drunken splendor. The spirit of the DERELICTS shall live on.

Don't mean to mention them again, but DUMT is going to have some material out soon on vinyl. *Hey Joe*, the Carving Knife Records comp containing songs dedicated to coffee, is already out; they will be on that 7" comp with the last two ASPIRIN FEAST songs I mentioned earlier; and this is tentative, but they may be doing a split 7" with their close loving pals, SABRE. I don't understand why DUMT aren't on any other compilations, c'mon folks. P.O. Box 301, Mountlake Terrace, WA 98043-0301.

Kill Rock Stars is a compilation album of 14 bands recently put out as a split effort with Kill Rock Stars, a spoken word label, and Pulp Plastic, the trend-happy folk that offer *Pulp* fanzine. It came out during the recent International Pop Underground Convention this past August, and unfortunately it didn't get a full review in MRR. The album is primarily a showcase for Olympia-area bands but also includes non-Olympia bands. For you record collecting lovers, the album contains one song each from BRATMOBILE (Mummies/Phantom Surfers/Billy Childish fans will eat this up), SOME VELVET SIDEWALK, COURTNEY LOVE, Nation of Ulysses, UNWOUND, MECCA NORMAL, BIKINI KILL (a great band that has to be heard), INFAMOUS MENAGERIE, Kicking Giant, FITZ OF DEPRESSION (who supply a different take of "Everybody And Their Dog" which originally appeared on the *Metal Ribbons* 7" comp), and JAD FAIR. Oh yeah, NIRVANA is on their with a song unavailable anywhere (one of the reasons why the album is selling like crazy), as well as Melvins with a new, much faster version of "Ever Since My Accident". I'm not sure if it's still available now, so it's best to send a SASE to this address: Pulp Plastic/ Attn: Chris Jordan/ 1321 88th SE/ Olympia, WA 98501. Fanzine people: don't ask for a copy to review, it's no surprise that they're giving none away.

The MONO MEN are going to have loads of stuff on the racks come 1992. For starters, their long awaited second album, *Back To Mono*, has been pushed back for a little and is scheduled for a mid-January release; their installment in issue #7 of Scat Records' *Seven* fanzine should be out anytime soon; in Japan the 2+2 label is releasing a 27 track CD-only compilation which will contain a MONO MEN track or two; Rubber Records has a double 7" comp with three unreleased songs; Shakin' Street Records will be releasing a 12" version of the recent *Booze* 7" EP, with a whopping amount of eight new songs; a 7" for Sympathy For The Record Industry is due out soon (if it isn't out already) and another for Rekkids Records, whose first release was by The Mummies. Guitarist Dave Crider, as you know, has a record label to run, and this is where we discuss some Estrus Records doo dah. Marble Orchard's *Savage Sleep* is currently available only as a CD, since this is what the band wanted. According to Crider the band told him it's alright to come out with a vinyl counterpart but since a lot was done for the CD a vinyl counterpart won't exist for some time; *The Estrus Half Rack* on vinyl is all gone, but like the *Lunch Bucket* it too will also be in the CD fonmat, with all of the goodies that came with it. But there is going to be something different: The Mummies and The Phanton Surfers requested to not have their songs on the CD version (if you are a fan of either band, you'll know why), so they will be replaced with new tracks by Huevos Rancheros and THE ROOFDOGS; speaking of bands with costumes, The Mummies and The Phantom Surfers will be releasing albums soon; first it was lunch, then it was beer, so the natural step is a box set about cars. *The Estrus Gear Box* will contain one song each from GAME FOR VULTURES, GAS HUFFER, M-80's, Marble Orchard, MONO MEN, MORTALS, The Muffs, NIGHT KINGS, ROOFDOGS, Shadowy Men On A Shadowy Stick, Untamed Youth, and Vacant Lot. As for surprises it will have a set of stickers and a custom keychain. I'm hoping someone does a song about one of my favorite movies, "The Gumball Rally". Estrus Records/ PO Box 2125/ Bellingham 98227.

There's an interesting band called QUIVERPUSS who have a very interesting record, a 7" with two strong embodied songs called "Conjure Up A Man" and "Down In The Dungeon". The music is half ugly, half disgusting, the ads for the records show a love for leather and bondage. Be daring. $3 ppd to Facebat Productions/ 205 First Ave. #307/ Seattle, WA 98121.



7 YEAR BITCH. Etch that name in your skull, as this will be a band to look for in the coming months. They are an all girl band who, according to D.C. BEGGARS vocalist Carla Sindle, "are one of the best all female bands around here, although they are a great band regardless if they're all girls or not". They may be releasing a 7" on Rathouse Records during the first half of 1992. Speaking of Rathouse, the *Bobbing For Pavement* compilation, due to "political problems" will not have a second pressing. Don't expect to gain a copy from the label, they've been long gone for months. If 7 YEAR BITCH become a well known band, can someone come up with a better tag than "foxcore"? Or is this term acceptable for you ladies? Write to MRR and express yourself like Madonna.

SLAM SUZZANNE was met with a small tragedy when drummer Tymber was hit by a drunk driver. A lot of stories are circulating, but she and her bandmates were putting their equipment away after a show and same jerk hit her, one witness saying the driver dragged her for a short distance. She had to go through some surgery and won't be able to do a thing except rest for 12 weeks. Bassist Rob Turner has since left the band (not because of the accident). Some bands recently held a benefit show in her honor.

THREE BLIND MICE is a new band who released the *Rock & Roll Up Your Ass* 7" EP awhile back, and I've just learned that ex-DERELICTS bassist Ian Dunsmore is now in the band. The group love to play live, but unfortunately their shows haven't been well attended. So for you Seattle folk, if you know the band is playing soon check them out. They can be reached through Carving Knife Records/ PO Box 829/ Seattle, WA 98111-0829. The band is a mix of hardcore with childish punk pranks, they have a similar groove as SLAM SUZZANNE.

Earlier in this report I stated that at a show a guy named Tony came up to me out of nowhere and shoved two demos in my face. I didn't know who he was but obviously knew me, so since he gave me something I decided to put them to good use. The other demo tape he gave me is his own band, TWELVE-THIRTY DREAMTIME, where he's the vocalist, guitarist, pianist, and producer (he also produced the demo by THE DAVES). All of the songs were recorded on four track but the sound is unlike most "home" demos. *Lunchbox* is its title, and it contains 20 of the most diverse selection of styles I've ever heard on a demo. Hardcore, punk, thrash with pop, this band isn't looking to stay in one spot at any given time and for that they deserve some credit. I could say they sound like SEAWEED, Phleg Camp, Our American Cousins, Olivelawn and Santana (yikes!) but you may not hear the same things I do. Highly recommended for being daring. 2103 E. 17th/ Bremerton, WA 98310.

Although rumors aren't something that pop up in MRR (or am I wrong?), New Rage Records is hoping that UNEARTH will record a full length album for a tentative spring release (read "in late June"). Jack Endino, who worked on a demo and debut 7", looks forward to working with the band in the future after he comes back from the European tour with SKIN YARD.

YUMMY, formerly YUMMY FUR, has a split 7" with the NIGHT KINGS on the Regal Select label. They are a brutal band live, and if you liked their song on the *Puget Power-Act 2* 7" comp you can't miss this one. Their 7" on eMpTy has been out for a short time, but if you like bands with a garage feel check these guys out.

After a few delays C/Z Records is ready to push *Something's Gone Wrong Again*, a Buzzcocks tribute album, in your face. The confirmed lineup looks like this: THE ACCUSED, Alice Donut, Big Drill Car, COFFIN BREAK, Deadspot, Didjits, DOSE, Doughboys, Electric Love Hogs, The Fluid, Luna-

chicks, Naked Raygun, and Porn Orchard. For those who've read my past scene reports, C/Z president D. House wanted Sonic Youth and Victim's Family to contribute songs, but I guess it didn't work out that way.

Some final tidbits. The Washington State Music Scene has caused a commotion once again. It may have began with the *Deep Six* comp or even the *Monkey Business* comp. It may have started when GREEN RIVER and SOUNDGARDEN came out with 12" EPs on Sub Pop. It may have started when "Touch Me I'm Sick" was released. Could have begun when THE F@RTZ split up. May have been created when MELVINS had the fucking nerve to move to San Francisco (more power to them though). No matter when you think it started, the music from Seattle and the rest of the state is causing a stir again. No need to tell you about NIRVANA. SOUNDGARDEN is now getting major MTV airtime, and not just pushed into "120 Minutes". Tacoma's SEAWEED is even on MTV. There are loads of bands out now, more than ever, and whether or not they're trying to get a piece of fame is none of my or your business. Fact is the bands from this area are being pushed big time and if you feel you should support them go for it. What I'm trying to say is just because a band like NIRVANA and SOUNDGARDEN are getting the attention they deserve doesn't mean that bands like COMB, DUMT, MILKBONE, MORAL CRUX, OUTRIGHT, SABRE, SMALL, WEDGE and YOUNG BRIANS should be pushed on the side and ignored. It doesn't matter what label it's on or how much money was spent to record the demo. As Eddie of SUPERSUCKERS stated, if the music feels good to you it's all that matters. I only mention this because so much attention is being put on Seattle yet it's only aimed towards a small selection of bands. If you're going to expose a few expose them all. While you're at it expose bands in Portland like HELL COWS, M99 and RANCID VAT.

Also, if anyone from MELVINS is reading this, or if you know a particular Melvin, here is a message: Jack Endino would like to work with the group at least once. It is a dream, please make it happen. That's all I have to say.

Bands and record labels in Washington State: if you'd like to be mentioned in future scene reports, please send your stuff to me, John Book/ 2502 W. Opal St./ Pasco, WA 99301-3352. I also do a fanzine called *Intensity*, so I'll also review them in there. Also for all you other record labels: I'll review anything and everything you send me, as long as it's on vinyl. Fanzines: please let me know about you so I can list you in future scene reports. Guess that's it for now. Thanks to all of the bands in this report, and if any of you run into the members of PEARL JAM, please tell them to go to hell. Aloha.

BELGIUM

Reading the Belgian scene-reports in the 103-issue made me somehow think about scenes. There are two important factors in building a scene; 1) is a local band who succeeds in inspiring people musically or even politically ; 2) is a place able to put on both foreign bands as well as the locals. I missed these things in the Belgian scene-reports in the 103-issue.

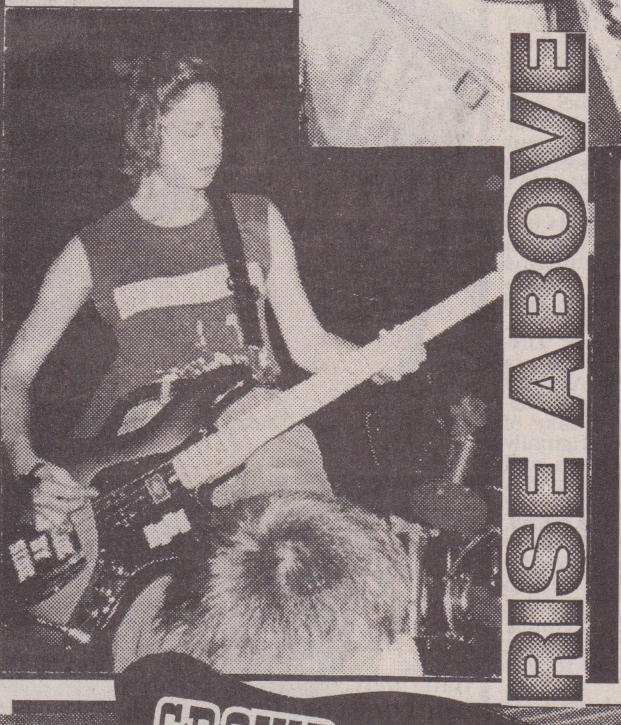
The part the Vorten Viz played in building the S.E. scene around here (NW of Belgium) is highly underestimated. But I'll start with factor 1, the band. I guess the Belgian straightedge scene started out with Rise Above. This band woke up a lot of people and layed the foundations of the current Viz-connection. Nations on Fire took over the flames and the power of Rise Above. By this time the Viz had opened and...hey, this was like the place everybody could put up a show without problems.

So then to the people from the Viz and the Touch My Heart crew. Touring bands were put on together with local Nations on Fire and SCRAPS as the positive ones (who destroyed the macho-dancing thing still seen when punk 'hero' bands play in the Viz.)

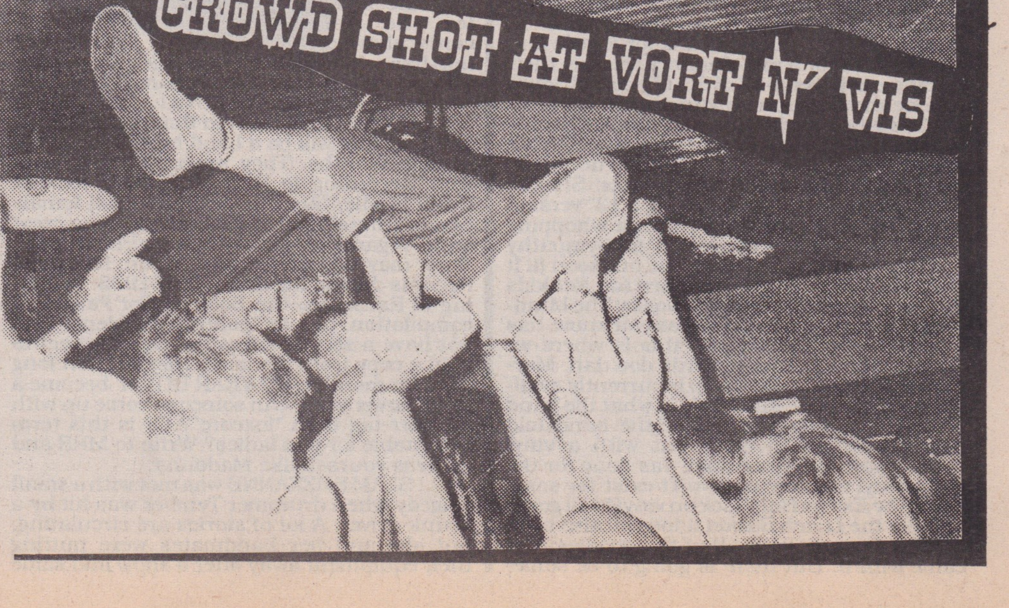
Well, 1 year later we've build ourselves a posi-scene. Local, small, but exciting, broadening and drug-free. I'll give you a sum up of the current Viz-connection (north west of Belgium, spreads into north east of France). Of course, there's still Nations on Fire - positive political powerful- their debut lp will be released soon. SCRAPS are from France, but their hometown is the Viz. There are also a lot of very young bands who are gigging around for the moment or who are in the studio. SPIRIT OF YOUTH, SHORTSIGHT BLINDFOLD, BURNING FIGHT, and bands who have no name yet. But also non-SE bands are sort of part fo the Viz-connection: SIX FEET OVER, CRY FOR CHANGE.

The Place : the Viz (kiekenmarkt 7, IEPER, Belgium). It plays an important part as I said before. They are also putting on punk-bands like Disorder, Chaos UK, ... and the drug abuse

SPIRIT OF YOUTH



RISE ABOVE



CROWD SHOT AT VORT N' VIS

scene at these shows endanger the existance of the Viz. Other bands that have played there are : Oi Polloi, Go, and Nausea, ...

The Viz also offers a place to rehearse and to sleep if you missed the last train. There is also a place in Kortrijk called The Pits where any band can play on Sunday-evenings, but you've got to bring your own crowd 'cos the Pits-crowd is a Ramones-crowd and I guess this says enough.

Well, last but not least, there are the labels. They didn't play an important part in the Viz-connection, as they've only started up recently But they are pretty effective in broadening and maintaining the whole thing. We're talking about P.A. records (P.O.Box122, 8800 Roseselar, Belgium). They're also doing the *PPP* Europe thing and the *PPP*-zine (former *Keep Laughing*). Amongst their releases is the NOF live 7" in cooperation with Warehouse records (PO Box 90,8500 Kortijk, Pelgium), who has also a zine *Above The Crowd* is the video label. They make benefit vidios (fol- SC with NOF, SCRAPS and Seein Red ; for the Viz. Go, Oi Polloi, and a dozen other bands) videos to copy (I Sept; 2I Dec) and power videos (NOF-live crash release). ATC c/o Chat'n Graafn. Vlaanderenstr, 4I 8930 Mechlin, BELGIUM.

Zines? Well, there's *PPP* zine and *Warehouse* zine. There's also *The Famous Vegan* newsletter and article zine. There's a monthly info newsletter about the scene around here called *The Gazzette*. There is also the *Straight Outta DK* zine which is a music-skate-graffti zine.

Well, this kinda covers the Viz-connection, a young SE-scene in the NorthWest of Belgium. Check it out or write to the labels if you want info on them or on the bands.

EVERBODY COUNTS - EVERYBODY JOINS THE BROTHERHOOD THE SISTERHOOD !

CZECHOSLOVAKIA

I'll start with the political and economical situation. In my last report I spoke of a of national-separatist movement . This problem looks to be finished by splitting up of the state and we can hope only that that proces will be not so bloody and so tragic as in the USSR or in Yugoslavia. But I can tell you that in Slovakia there was already attempts to establish "domobrana", what means to have your own army. As I said, the problem began in the Slovakian part, but during time and by talking and talking this stuff, people in Czech part started to think to split up, too.

New elections are coming, new political fighting is rising. In Poland, there were elections and thery were totally ignored. Only 40% of people voted, but in this state of sheeps you'll see 80% voting again. Millions of the regime's servants are waiting for their day "D" to give their voice to their favorite Party . Parties with openly fascist or racist programs are popular. Problem number one is war between skinheads and gypsies, which brought twelve victims already. Twelve dead gypsies almost in age betweem 15-20 years. In Germany, some neo-racists were arrested, but here they only arrested anarchists, for fighting against skins. Commercial labels like Monitor or Punc are making LPs of racist and fascist bands like ORLIK, TRI SESTRY, or BRANIK, official music mags are describing them as nice bands with inteligent pop rock music and funny lyrics! The LP of ORLIK was made in 70,000 of copies and it is sold out already!!! Skinheads have support from police, like everywhere, and for example in Usti Nad Labem, or in Teplice, the city halls made agreements to protect them and to have teamwork with them to fight criminality! You can imagine what it means.. The economic situation is getting worse and worse, no jobs, no flats, high prices, fucking high criminality, drug market and the black market is rising and there is no control and no way out found. The government is deaf to social help, if you have no job and no flat you have to became a criminal to survive.

UMELA HMOTA

In these times we've started Black Hand, the reconstruction of an old school to make a social-cultural centrum, so if you have any idea how to support our project, or if you want more info about it, write to me, please. People ask me often about our president Havel. In my eyes he could be maybe good uncle, but not a good president. Too many compromises, more talking than doing, never realized promises and I think that it was Havel who made that silly turn from left to right, I mean from USSR to USA. Czechosolavia is going to be Americanized in a total way, the system of economy, police, fighting drugs. The Czech police made some fucking contract with American police to fight drugs together, instead of taking examples from Western Europe, where the is trend towards liberalization. Advertisements on the streets are in English, English names of shops, posters for concerts and cultural actions are in English, it means that people have accepted this American way with joy. Of course, everybody wants to have that American Paradise here! So, now we are looking for experiences to the USA, and the first thing we took is that social jungle—fight for money and position, exploitation of everything and everybody around, making and making, selling and selling, buying and buying. The market is the biggest power and the only result of our so-called revolution. I was one of the first happy people in the beginning of '90, but one of most sad people just few months after. A better situatoin is in the ecology movement, anarchist activities, animal rights and anti-army activities and stuff like this. It's nice when you see really young people, 16 or 17 years old, who are so active in such things.

Many new fanzines appeared, all in Czech only, the best are *Sot* and *Malarie*, also the anarchist newspaper *A-kontra* is cool.

About the bands it's also a sad story. MICHAEL'S UNCLE split up at the time that an all-European tour was ready for them. It was really bad teamwork with them all the time. Their own label, R.A.T. Records, split up too, after making only one LP, *The End Of Dark Psychedelia.* Also KOKRMENT and OZW split up, so we have only one good underground band here: UMELA HMOTA. Great band, the singer is Dino, welknown person from the Czech scene. Their first record is almost ready, but on a commercial label. Like always, the underground is almost sold to profit labels, all bands "took their chances", also bands like NA SROT, SANOV I, MCH BAND, UZ JSME DOMA and many other bands. But there are also SKIMMED, ZEMEZLUC, or SVOBODNY SLOVO, HC bands which made their debut records by themselves. Nice bands, nice people and I'll be glad if distributors will contact them to help. SKIMMED is grind core band from Brno, fast and really heavy songs. I like their music, but the voice of Poly sounds too strange to me. They have a new bass player, Vlada, who plays also in the band LOLLI POP (very good psyche HC). Martin, the drummer of SKIMMED, plays also in ZEMEZLUC, an old HC/punk band. Their LP *Fajn, Bezva, Prima* is really great and if you want contact this three bands, do it to the address of Martin: Martin Malecek/ Lozibky 20/ Brno 614 00/ CSFR.

SVOBODNY SLOVO is a young HC band, their EP is out just a few weeks. Good stuff, SVOBODNY SLOVO and STRES (their friends from their hometown of Sokolov) are one of few bands here you can call HC bands. Contact is: Radek Laurin/ Slavickova 1700/ Sokolov 356 05/ CSFR.

Black Hand, my label made in July 91 an LP compilation *Euro Punk Domain* and you can find there Holy Guns Inc (Italy), Karcer (Poland), Tears Of A Doll (France), MICHAEL'S UNCLE (Czech), Trottel (Hungary) and Jay Walker (Switzerland) Lyrics translated in English inside. Our second record is the 7" EP by Holy Guns Inc, an Italian HC/noise band which had also under Black Hand one Czech and one European tour. *Black Hand* zine has already two issues out and two extra issues for tours of Hardheaded Soul (Holland) and Jay Walkers—their second LP *I Told Them My Dreams...* came out in beginning of '91 and they toured here in fall '91. After a third issue we'll make a selection of the most interesting articles in English. We made also tours for Czech bands MICHAEL'S UNCLE, SANOV I, THE THREE (an industrial/ambient music band from Tabor, and we have a videotape that you can order from my address), SKIMMED and some concerts for bands like Trottel, Inkwizycia (Poland) and Nausea (US). Another guy who is doing HC concerts in Czechoslovakia is Robert Vlcek, who introduced here bands like Samiam, Concrete Sox, Charley's War (Germ), Soulstorm (Germ), So Much Hate (Norway), Chaos UK, Nomeansno, and many others. You can contact him by telephone: 02 / 311 84 26 .

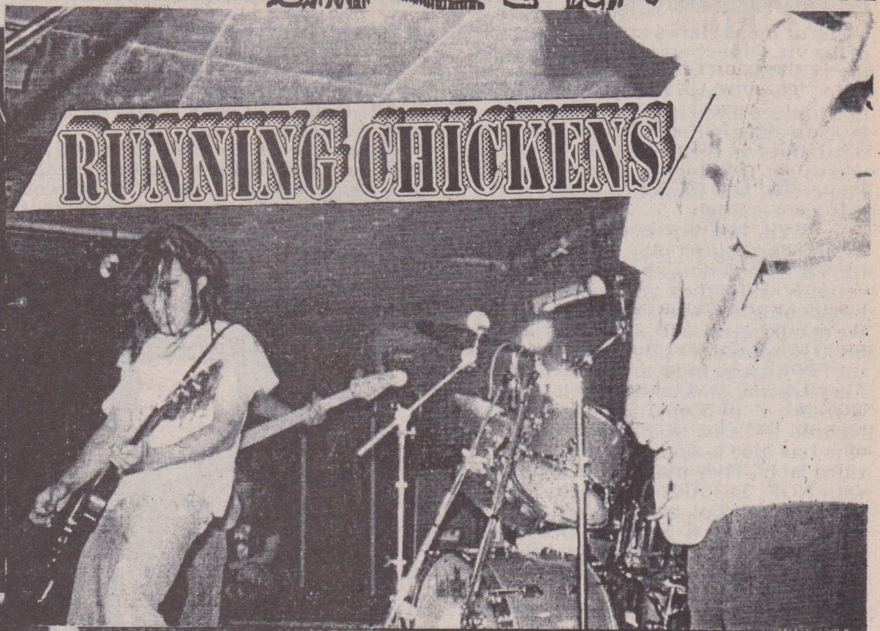
If you're intrested to have some of records I wrote about, you can write or the bands or to me. For LPs, I ask $7, for EPs $4, for SP $4. This price contains mail expenses. Complete pack of all three LPs , two EPs and one SP for $30 only. Don't ask me for records made by commercial labels. My address is: Black Hand/ Petr Bergmann/ Korenskeho 13/ Praha 5/ 150 00/ CSFR/ tel.: 02/ 541 131/. Contact to anarchist newspaper *A-Kontra* is: A-kontra/ Valdstejnska 14/ Praha 1/ 110 00/ CSFR.

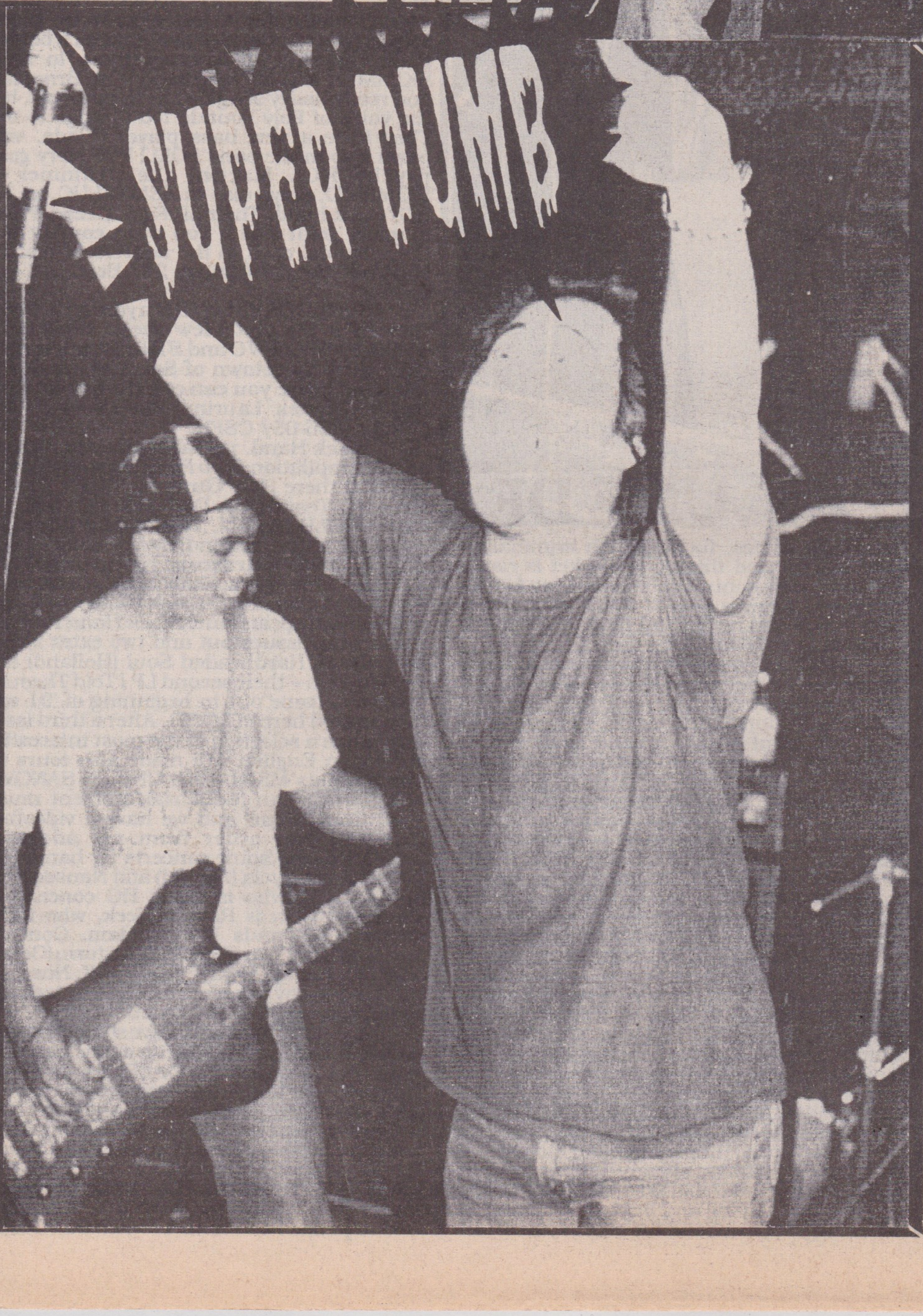
scene reports

JAPAN

I can't really think of a good intro to entice you fucking punks into reading this shit, so here goes nothing:

OK, so what's happening in the punk rock world of Tokyo? Uhhh, lets see, lots of new bands have sprung up, my favorite being the VOLUME DEALERS. These four "dudes" play some intense post-hard core (I guess that's the best term) mixing a somewhat Fugazi type rhythm section with some metallic guitar playing and screaming vocals. There's talk that they might do a single for Public Bath but don't quote me on it. Write them at 3-35-15-101 Yamatocho/Nakanoku Tokyo.





Another A-OK new band is the BEYONDS who have become pretty popular, even though they've only been around since like February. These guys are pretty cool, nice vocals and guitars and everything, but their tunes seem a bit long. It's like for a typical 30 minute set, they only do like 6 songs. But the last time I saw them, a new song was pretty short, so like, uhhh, rad. They have a few songs on a comp. that Vinyl Japan is gonna release (or were supposed to release-it was supposed to be out ages ago) so look out for it. It's supposed to include Drive and Leatherface from England but the BEYONDS will only be on the CD version.

While the BEYONDS have only been around for less than a year, GAUZE have been playing for ten years-a decade. They celebrated their 10th anniversity last November with a packed gig at the Antiknock. GAUZE haven't changed their sound much in the last ten years, early Chaos UK type thrash, with sing-along choruses. A real intense gig, they played like 40 songs with a few surprises...after like 15 tunes or so, they left the stage and I was sort of bummed cause they had only played 30 minutes or so but then I noticed no one was leaving. After a short break, they set up again at the back of the hall. So like everyone turned around and the band started playing on the floor. They were lucky that they didn't get squashed by the crowd. After another 15 songs, they once again set up on stage and played the rest of their set. A satisfying gig, my only complaint is that I didn't get one of the free t-shirts they were giving away (they ran out). Fuck.

Speaking of running out, I play in a band called RUNNING CHICKENS!!! Uhh, sorry. Anyway, we play pretty good (in my humble opinion) melodic punk rock. We plan to release a 7" EP in the near future limited to only 200 copies, not because we're record collecter scum, but cause we're poor as fuck and can only afford to do 200. Write to us at my address at the end of this thing.

Even more new bands: BUTTERFLY is a pretty new band featuring Butcher from the ashes of OUTO, bassist Minoru (ex-LIP CREAM), the guitarist from ACID, and the former drummer of MESS. The first Japanese supergroup? I haven't caught them live, but all I've heard is good stuff about these guys.

GODS GUTS used to live in cold-as-fuck Sapporro but moved down here to Tokyo for the sunny weather. Actually, I don't know why they came down, but I'm not complaining, cause their Husker Du influenced sound is quite cool. They can be contacted through

scene reports

me as they don't have a steady address right now. Other bands moving down to Tokyo; BLOOD THIRSTY BUTCHERS and EASTERN YOUTH. The BUTCHERS are pretty hip, imagine a more punkish Dinosaur with the vocalist from MINK OIL (who are by the way, no more) singing for them. Live, they are loud as fuck. Watch for an EP out on Pusmort (yeah, Pusmort!!!) EASTERN YOUTH is a great skin band currently searching for a bassist as he's gonna stay in Sapporo. So anyone that plays bass and is into Husker Du and the Blitz...

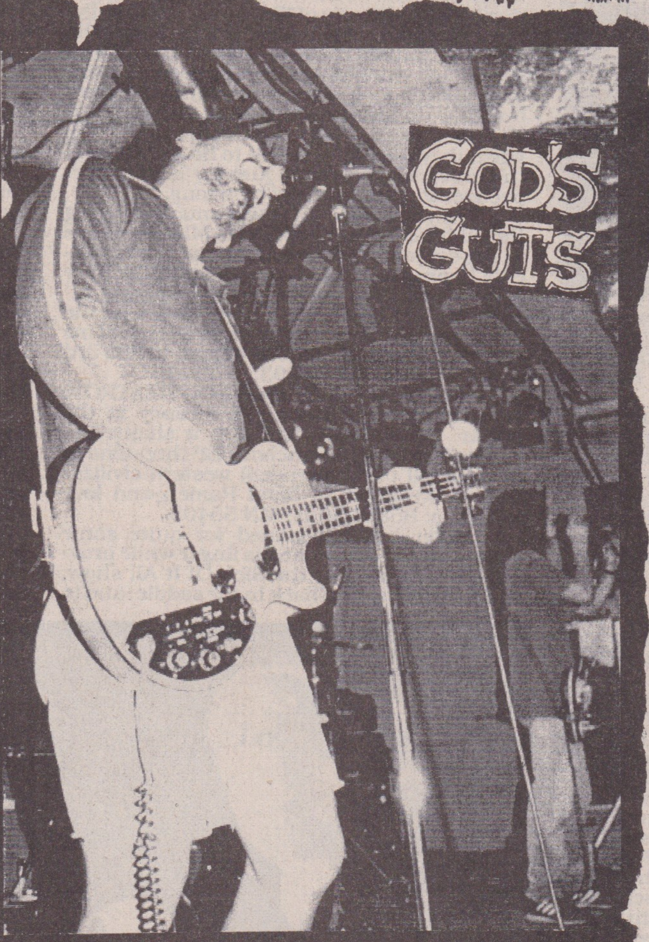
Some sad news, DON DON has broken up. I don't know why they split just as they were starting to get popular. Yoshikawa, the singer, did a lot for the "scene", putting on gigs (which he still does), organizing comps and he also had something to do with Adventure Family Records. Their posthumous last LP should be out soon (sorry, forgot the label).

SLAM PIRATES recorded a few tunes for a comp that should come out next year on MCR, actually, it may be out by the time you read this, but I doubt it. These guys used to sound totally like early 7 Seconds (complete with those annoying "Whooa whooo" choruses) but have progressed somewhat. They have a few demo tapes and a split flexi with quasi-metal group JESUS SAVES, which got slagged by Chris Dodge. Write them at 5-13-18-304 Yanagibashi/ Yamato-shi Kanagawa ken 242. Don't forget to write Japan!

Also appearing on the above comp is SUPER DUMB, the band that gets no respect. These guys have been around for almost five years in one form or another but some people don't take them seriously because they were so young when they started out. I swear, they're in their twenties now. Mid-eighties hardcore with some interesting modern touches and they put on a entertaining live show. I'd have an address for you people to write to but these fucks don't pay their phone bills so I can't get in touch with them. Oh well.

Even more bands: KGS is a band that seems to have a slight fixation with Black Flag. Those Greg Ginn-type riffs, you know what I mean. But they do it good. They're also gonna be on the MCR comp. UNITE BOYS are from the same area as KGS which is Saitama. the prefecture north of Tokyo. These guys play good oi and ska type music and have a few tracks on a skin comp called "*Street Justice*" which came out on CD a few months ago. It also includes some cool tunes by GRUESOUE, EASTERN YOUTH and a few others.

Speaking of CDs, everything is coming out on those little shinny discs lately. Vinyl in Japan is virtually dead. The last pressing plant is rumored to be closing next March. So I guess it's possible that Japanese punk releases may be reviewed less and less in this zine. Selfish Records basicly does everything with CDs already, with limited editions pressed on vinyl. I don't know about MCR, but the comp I've been spewing about for the last few paragraphs is coming out on CD, with a limited edition (of I think 200) LPs to be pressed in England. I wonder if we'll be cut off from the rest of the "punk rock world?"



VOLUME DEALERS

More and more bands: NUKEY PIKES are taking a few months off cause their bassist Nori was hospitalized and required surgury for a hole in his liver or something. It was quite serious at first, but he seems OK now. I hope he gets well enough to play gigs so I can start to heckle him again. JUNTESS released a split 7" EP with Doctor and the Crippens on MCR a few months ago. Its their best release yet, get it. URBAN TERROR has split with their vocalist, just as their first 7" EP came out (actually, it was recorded quite a while ago) Get it from Heart First Records of Germany (Boeckhstrasse 39/1000 Berlin 61/West(?) Germany). While you're at it, order the IDORA EP (which fucking rips) and the new NUKEY PIKES EP too.

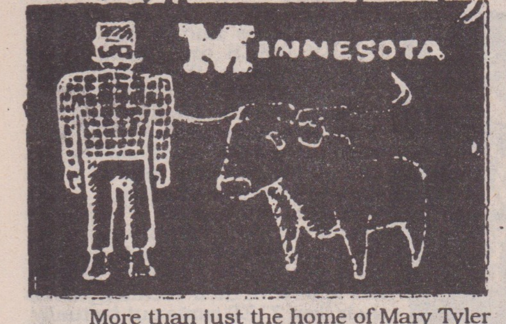
COPASS GRINDERZ is like a gnarly Mudhoney-like band, dude. They are quite a sight on stage; sometimes they have like three guitarists (they all use Big Muff of course) and singer-guitarist, Zero, has body piercing strategically placed between the eyes. Intense live show, they usually have no strings left by their last song. Look for an EP of an old demo which should come out on Pusmort. Another band(?) that does intense live performances is the BOREDOMS. Total fucking weirdness ala the Butthole Surfers. The BOREDOMS have two singers now, in addition to their two drummers, guitarist, bassist and someone (thing?) who stands between the drum sets and ...uhh, I guess dances. Singer Eye, who also plays in UFO OR DIE, was thinking about starting a hardcore band. He did some vocals for John Zorn's hardcore-jazz session thing, Torture Garden.

OUT OF TOUCH is rumored to be breaking up after their gig at Uorugana, which has to be one of the worst clubs in Tokyo, and the surrounding areas. The weird thing is that they're from Nagoya; why are they breaking up here in Tokyo (if they are breaking up, that is)? Though they look and sound straight edge, they aren't. Come to think of it, I have yet to see or hear about a totally straight edge band in Japan; you know, people who actually follow the philosophy or ideas of straight edge. Maybe in this nation, which has like a million bars and a beer vending machine on every corner, straight-edge is an impossibility.

It seems that most punks over here drink and smoke and do all kinds of naughty things. Anyway, I think I heard that OUT OF TOUCH will be releasing a split EP with an American band whos name has slipped my mind. I think its coming out on MCR.

Well, that's all that's happening that I can think of right now. Write to me and RUNNING CHICKENS at the following address: 9-4-2-1015 Ojima/Koto-Ku Tokyo 136/ JAPAN. My name is Nobu Kiuchi. IRC's would be cool. Thanks.

scene reports



More than just the home of Mary Tyler Moore and college rock bands that sign to big labels and get boring in a hurry, the frozen tundra known as Minnesota is the home to something that sometimes comes close to resembling a scene. If you like a nice mid-sized scene where there's enough people to provide activity but where everyone still knows each other and everyone gets along pretty well, Minnesota may be just the place for you (provided that you don't mind freezing to death everytime you walk out your door). Things have been fairly quiet here lately after a veritable whirlwind of activity this summer; but it seems like a scene report is in order, so I guess I'm going to be the one who does it. Apologies to anyone I might accidentaly leave out or offend in my feeble attempts at being humorous, this is my first scene report, y'know.

Readers of *Seventeen* magazine take heart! After calling it quits in February and hating each other for most of the time since then, the PORCELAIN BOYS have re-united!! Although there was much weeping and gnashing of teeth when everyone else found out the glorious era of a PORCELAIN-free Minnesota was over, the Boys somehow managed to weasel their way on to a bill for a triumphant return show in the Seventh Street Entry. Yours truly and a few flunkies committed reprehensible acts of heckling and shorts dropping. I hope Scott's not still mad (but he probably is). Yes, the lords of puberty rock are truly back! Poke a hole in 'em and watch the sap ooze out or better yet write to Tom at: 1 Eldorado Dr./Dellwood, MN 55110. Oh yeah, both of their 7"'s are available from THD Records (who's address will appear later, so settle down Jason!), and I think Chad is also selling bottles of Porcelain Boy repellent at the same address. Whoa! Late-breaking update: young Scott is out of the band and the record deal with First Strike is now off. Yikes.

On a more somber note, the once mighty DOWNSIDE is no longer. They played a magnificent final show in the First Avenue Mainroom with the Mighty Mighty Bosstones (who are the best live band I've ever seen-honest!) and Murphy's Law. That old demon known as "personal differences" is apparently responsible for the band's demise. Dan says he's interested in starting a new band that will sound different and Mike plays drums for REACH now. There was a project band that featured a lineup of former Downsiders and some REACH folks that was called THREADBARE, but I guess that fell through. I think Chad still has shirts and EP's for sale so drop him a line at 2020 Seabury Ave., Mpls., MN 55406.

Shrouded in controversy and accusations of selling-out, the LIBIDO BOYZ having been playing some rather large shows as of late, opening for the likes of Nirvana and The GooGoo Dolls. Their new album should be out any time now, with some pretty major national distribution courtesy of Red Decibel. They've also apparently received a rather sizeable amount of money from Warner Brothers, which has caused a few local punk-rock types to raise the battlecry of "Sellout!!". Personally, I've kind of got some mixed feelings about the whole situation because I don't think that they've intentionally set out to become money-grubbing rock stars or anything like that, but they do kind of seem to be giving a cold shoulder to the folks who supported them when they were considered to be the geeks of the universe. But that's just my limited perpective, so I could easily be wrong.

Anyhow, REACH is very much enjoying the addititon of ex-Downsider Mike Paradise in the drumming department and are reportedly hoping to release something in the near future (possibly on the newly emerging Altered Reality label). They have tracks on the Takeover and THD compilations and some very cool shirts. Send tons of mail to 808 3rd Ave./ Waseca, MN 56093.

Masters of all things crusty, DESTROY, is currently experiencing a vacancy in the guitar department, which is a shame because their *Totalfuckinchaos* EP threatens to destroy (all puns intended) western civilization as we know it. Send Ramen and love letters to: 8585/ Mpls, MN 55408.

After being sidelined for quite some time guitarist Joe broke his finger while proving his manhood at the Sick Of It All show, BLOODLINE is now back in the saddle, and in a big way. Their *Waiting Game* EP is reportedly rupturing eardrums around the world, and now that they've acquired one hell of a burly van, touring time is at hand. Bill says that the boys will be hitting the road from Dec. 22 to Jan. 6. and will mainly be striking strategic locations on the eastern part of the country, if you're in their path be sure not to miss their brutal live performance (fear not, they're all very nice people offstage). Send flowers and poetry to Box 40116/ St. Paul, MN 55104

I'm in a band called TRIPWIRE (formerly TRIAL), we've got a seven song demo available that was recorded before I was singing for the band and we're planning on releasing a cassette single in a few months that will feature our new, more complex hardcore sound. We're also very interested in playing more shows around the area. Demos are three bucks, write to Carl/ 14053 Hayes Rd./ Apple Valley, MN 55124.

SMUT is an all-female punk band that I haven't really heard yet, so there's not a whole lot I can say. I think they've got a 7" out on Profane Existence. Sorry I don't know more. Mankato's STANDPOINT will be hitting the studio in a few weeks to record their EP that will be released on the Altered Reality label. These guys are way straight edge, so those of you who are into that will want to check that release when it comes out.

I just met this guy at a New Years party who says he's got a full-on ska band called THE MAFIA or something like that, so keep an eye out on that one.

Well, Minnesota isn't exactly a veritable hotbed of fanzines, but we certainly do have some written material worthy of mention.

For instance there's *Another Pair of Shoes*, which might be described as a thinking person's fanzine. It's got a philosophy and poetry section, none the less! Also good interviews with wide variety of bands and people who do neat things (including some goofus named Tim Yohannan). Issues are generally $1.50 ppd (I think). APOS/ Box 30003 1/ Mpls, MN 55403 .

It's not really a fanzine, but it might as well be - *The THD Newsletter* is possibly the greatest reading material to emerge from our humble scene as of late. For a full scoop of juicy scene gossip, blackmail photos of local straightedgers hitting the juice (and wearing bullet belts none the less!!), and other such hilarity (although Jason didn't print the fake death threats me and Carl sent him) send a SASE to: His Royal Tatooedness, Jason Fontleroy Parker/ 2020 Seabury Ave./ Mpls, MN 55406. P.S., Hardliners should send Jason tons of hate mail, he loves it! !

Speaking of death, the hardcore journal known to the chosen few as *Altered Reality* is now offcially back from the dead. The rampant success of the AR/ Takeover Records 'zine and double compilation 7" project has convinced notorious Farina-eater Carl Skildum that the 'zine shall continue and with a size and boldness not unlike that of Mr. T's. Issue #9 in currently in the works with a new editorial team that includes Chad DaWeasel War, Grandpa Jason Parker, myself, and probably a few other local creeps (fear not, Carl is still the main man). Send large ticking objects to 14053 Hayes Rd. / Apple Valley, MN 55124.

Probably the most well known local publication, *Profane Existence*, recently returned with huge new issue that makes *War and Peace* look skinny (Ok, it's not *that* big) and a new format that I call "more fun" 'cause it's got restaurant reviews, tips on messing up golf courses, and plans for organizing a punk hockey team. 3$ ppd to Box 8722/Mpls, MN 55408.

Well, apparently the release of the Fury (Swiz+Ignition project band) EP has propelled THD records into the big leagues, and all that stands between label-meister Jason and his dreams of becoming a teen idol, is the fact that none of his records have been reviewed in *Sassy* magazine (they have been in *Seventeen*, however). The label also has many other fine releases that I'm sure you'll want to hear, so write to the Jayman at 2020 Seabury Avenue, Mpls, MN 55406. Oh wait, the THD house has also been the site of many an incredible show, so if you're going on a tour and you can't get booked anywhere else in the area, call (612) 333-4345.

The Profane Existence house has also been the scene of many a cool show (usually accompanied with free home-cookin' for showgoers). They're nice people who've done a lot for the scene. So write or call Box 8722, Mpls, MN 55408 or (612) 377-5269.

A.Y.F. is also around, so feel free to write to Box 8585/ Mpls MN 55408.

Well, that's really all I have to say about Minnesota as of now. Definitely go ahead and write to me 'cause I frequently stare into a cold and empty PO Box, and that sucks.

Luke Cragg/ 3900 Bethel Dr. #203/ St. Paul, MN 55112.

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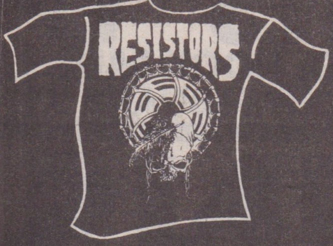

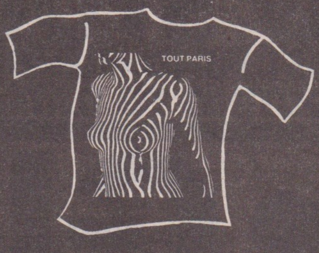

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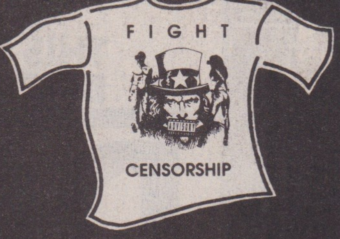

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9 - Wermeiskirchen Germany (AJZ)
10 - Warendorf, Germ. (HOT)
11 - Hannover, Germany (Korn)
12 - Bad Dürkheim, Germany (HDJ)
13 - Homburg, Germany (AJZ)
14 - Nagold, Germany (JUZ)
15 - Switzerland (St. Gallen)
16 - Switzerland, TBA
17 - Karlsruhe, ~~steff~~, (steffi)
18 - München, Germany (Ballroom)
19 - Nürnberg, Germany (Komm)
20 - Herford, Germany (FlaFla)
21 - Leipzig, Germ. (Eiskeller)
22 - Potsdam, Germ. (Fabrik)
23 - Kassel/Immenhausen, Germany (JUZ)
24 - Hamburg, Germ. (Hafen)
25 - Berlin-ost, Germ. (SEK)
26 - Igorcelec/Hirschberg, Poland (MDK)
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29 - Wien, Austria (Flex)
30 - OFF, 31 - OFF

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7 - off, 8-10 in France
11 - Turin, Italy
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18 - Belgium, TBA
19 - Fly home on air Pakistan

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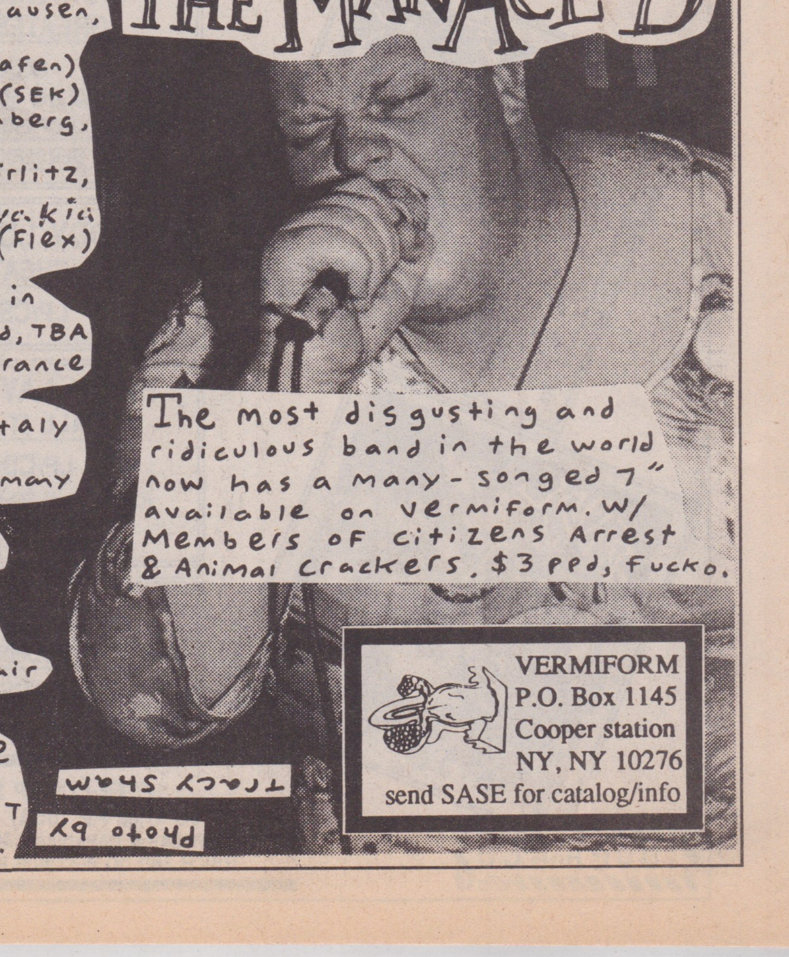

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Photo by Tracy Shaw

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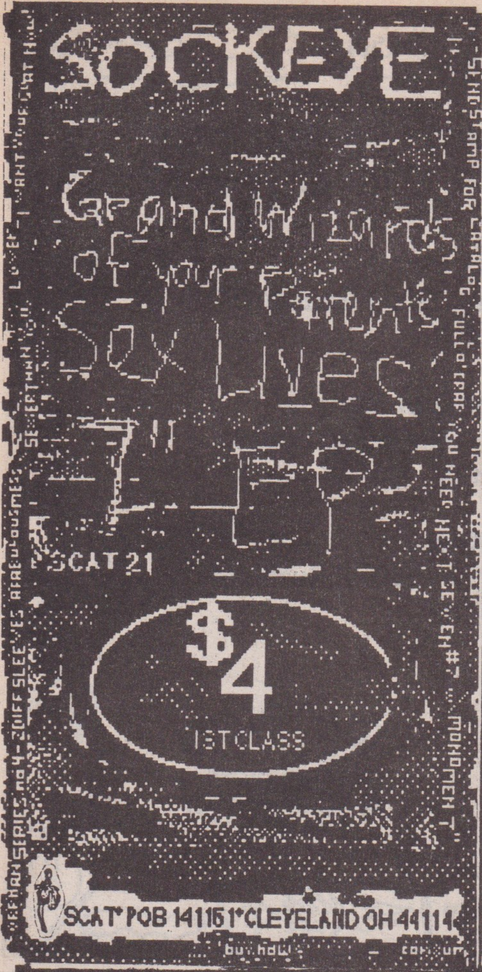
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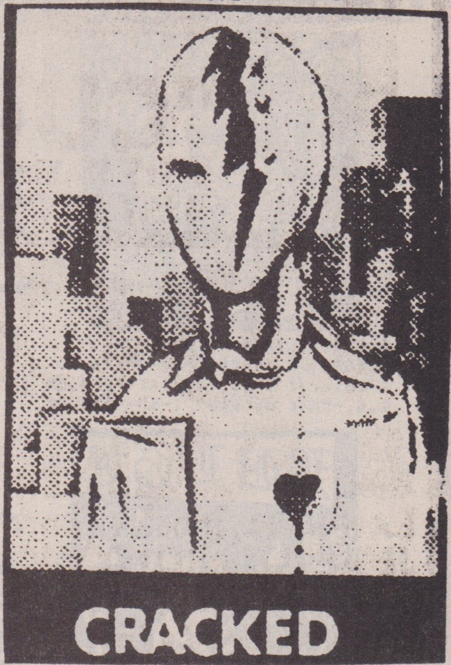

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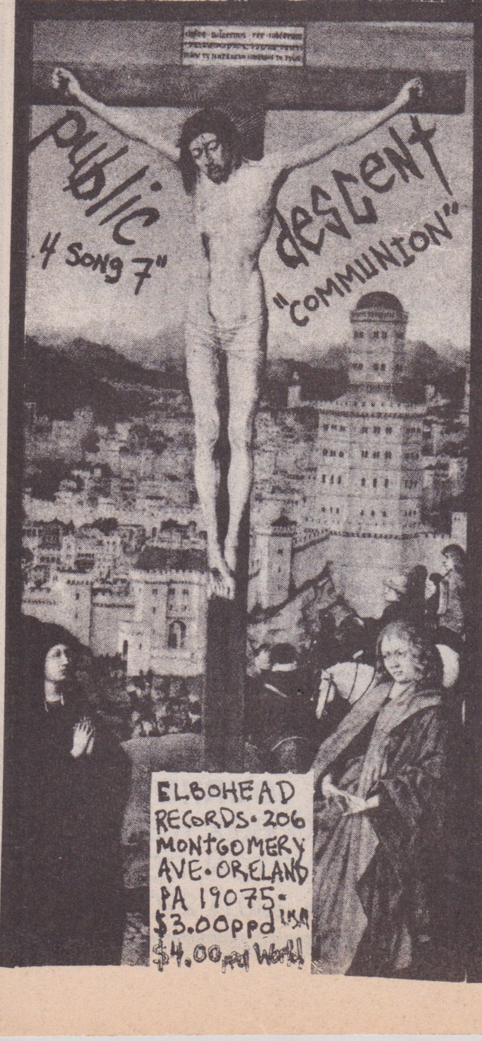
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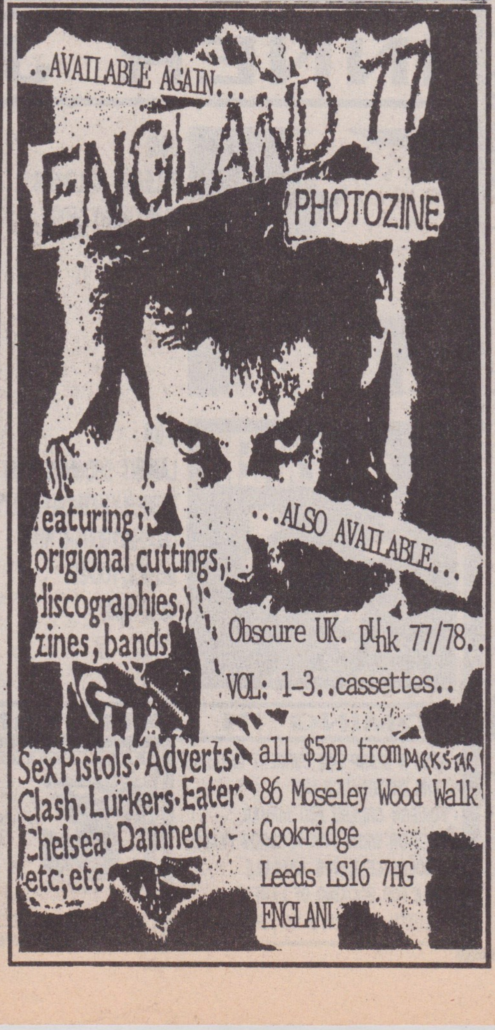
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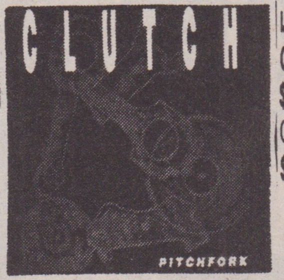

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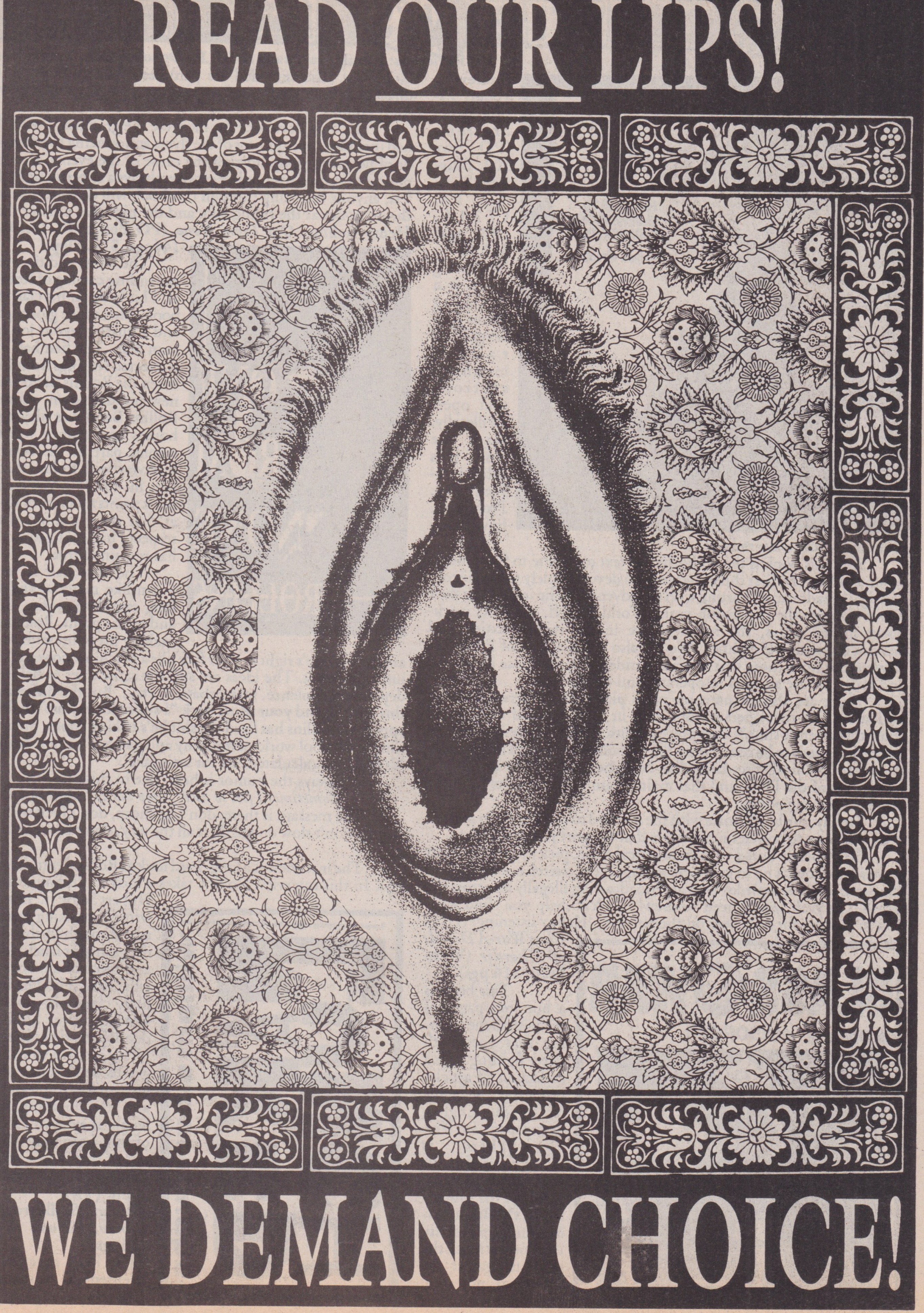
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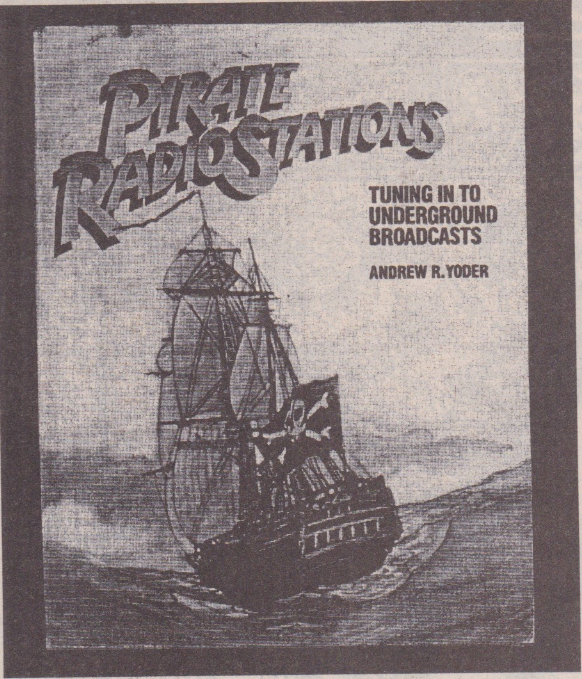
BOOK REVIEWS

Reviewers: Harald Hartmann (HH), Joe Donohoe (JD), Trent Reismith (TR)



Andrew R. Yoder, *Pirate Radio Stations*, (PO Box 109, Blueridge Summit, PA, 17214, 182 pgs) $12.50

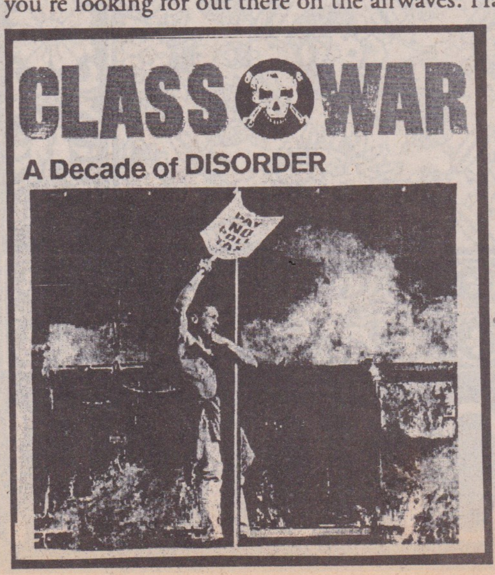
Not having known anything about underground radio, meaning stations that operate illegally, made me find this subject refreshing. Problem is, how many of us have short wave radios?

Still, this book is the authoritative text on where to find underground radio. The first three chapters are devoted solely to the history of illegal broadcasting, starting with the advent of radio in 1925. It then winds through the depression years, World War II, the FCC crackdown in the fifties, the re-emergence in the radical sixties, and concluding with the eighties. We are also given a tour of European pirate radio from those that operate clandestinely, to those in Ireland and Italy that are allowed to operate semi-legally.

There are also chapters on radio pirates that operate only on holidays, those that operate from ships in international waters, and those that operate simply to express a political point of view. And here the author needs to be complimented for pointing out that illegal radio transcends political boundaries, that both the left and right are outlaws in the eyes of the FCC, and that mainstream radio benefits from the current licensing policy.

Finally, the book closes with the method to contact radio pirates, plus addresses to contact newsletters that support pirate stations.

So if you are bored with commerical radio, pick up a cheap short wave radio, hook it up to your amp and speakers, stretch out a wire, and tune into all those weirdos who are broadcasting illegally all across the world. Oh yeah, you'll need Andrew's book to help you find what you're looking for out there on the airwaves. Happy listening! (HH)

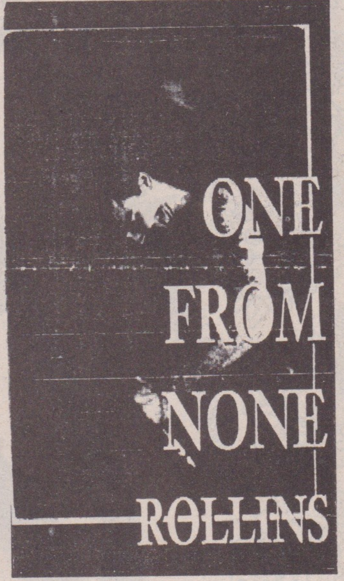


Class War-A Decade of Disorder (Verso Press, 114 pgs)

This book is a hundred pages of riot with all the taunting that goes with street fighting. It is a collection of articles printed in the eighties by the English newspaper *Class War.* There is plenty covered in this humorous book of anarchy: the miner's strike, the Brixton riots, the Stop the City demonstrations, the protests against the infamous poll tax, and comments on the Gulf War. Also included are parodies of British culture, including direct punches to the faces of yuppie shits, Thatcher, and my favorite...the royal family.

The only drawback for me were the graphics, I wish the editors had included more photos of the flyers announcing the demonstations, or of posters propagandizing the cause of the events. But then again, photos of turned over police cars are always a cheerful sight. Nevertheless, anyone browsing through this book will definitely be inspired to throw stones at the ruling elite and the pigs that protect them. (HH)

Henry Rollins, *One From None*, (PO Box 1910, LA, CA 90078) 144pgs, $11.00ppd



The latest addition to the ever-expanding catalog of Rollins material. This is by far his classiest looking book, with a nice glossy photo cover and a quality layout job by 2.13.61 man Stan. The first half of the book is selected writings from 1987, a time when the Rollins Band was relatively new and unknown, a time when the Rollins Band was playing to empty houses and money was tight. The second part of the book is a long interview with Rollins that took place late in 1987 in Switzerland. The book paints a picture of Rollins' mind at that time, a mind that in some respects has changed and in others has remained true.

The first half is mostly short poem-like material and hardly any long rambling stories. Short, sharp and to the point, Rollins goes about making his point with as little waste as possible. He's right in your face like a machine: no waste, no bullshit, just right on it. The ideas are still the same ones as before: self-hate, depression, violence, masturbation, etc... But the difference between this writing and your usual hack "I suffer for my art" bullshit is easily apparent. Rollins has lived the shit he's talking about, not suffered it in some art school world of mommy and daddy's money. In other words, it's real, not calculated 'art for art's sake'.

As always the humor is here, like in this one liner:

Sometimes I feel so nice. Jump back, I want to kill myself

The message is there; don't be cheap, don't fuck with anyone, be strong, don't slow down, do it all the way, don't be weak... you get the picture.

The interview is a long, hard look at Rollins' mindset of five years ago. In this interview Rollins takes a look at discipline and insanity, Hubert Selby Jr., home, the road, writing, speaking gigs, getting over and through in this day and age, drugs, major labels, love, women, and most of all, always knowing what time it is. The interview is a high class job; no fanzine idol worship here. Straight out in-depth interview, long and hard.

This is a trip worth taking. You get inside someone's head; maybe he'll make you look in a mirror and see something, maybe you'll laugh, maybe you'll call him full of shit. I can't say what you'll get out of this, but it will get you to think and isn't that the whole point? (TR)

Now a major motion picture from David Cronenberg
william s. burroughs
NAKED LUNCH

William S. Burroughs, *Naked Lunch,* (Grove Weidenfeld), 255pgs.

The back cover of the Grove Weidenfeld edition of *Naked Lunch* bears a quote by Norman

BOOK REVIEWS

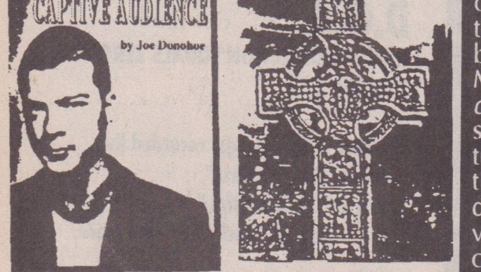
Mailer. This quote, by someone who has been one of the most influential American writers of the twentieth century, states that Burroughs may be the only living American author possessed of genius. Whether this is accurate or not one thing is true, William S. Burroughs for over thirty years has remained a big philosophical influence in underground society and has continued to repulse, attract, bewilder, inspire or just enrage those who have read his works. The mysterious reasons why this is so is perhaps what is so interesting about this unlikely Ivy Leaguer. Burroughs along with, Jack Kerouac and Allen Ginsberg started the Beat Generation rolling in the fifties. During the sixties, when Timothy Leary was preaching world salvation through chemistry, Burroughs, a spooky old timer who had been in the mind altering biz a bit longer, put down the idealistic professor's "lovey dovey shit" believing that the psychedelic gurus, and the young people that followed them, were dangerously unaware of the darker side of drugs and politics. In the seventies, punks like Richard Hell incorporated passages from his novels in their lyrics. To this day Burroughs does college radio ID's, readings in punk bars and spoken word albums that actually manage to have some vitality to them. On top of all this, the man has made a pretty successful career out of promoting things that not only mainstream culture but its liberal and conservative critics despise. To piss off the liberals Burroughs is a confirmed misogynist, "I'd shoot every woman alive if I could" and, as the previous statement would suggest, a big lover of guns. To light a fire under *National Review* editors the guy's a militant homosexual and an adamant "just say yes" spokesman for psychoactive substances. This makes me ask "who the fuck is he?"

If there is an answer to be had, short of getting to know him personally (a hard task fellow literary deviant JG Ballard confesses) it's in his work. *Naked Lunch* is probably unlike almost any American novel ever written. Intermingled in its pages are a whole range of realities. There are anecdotes told in realistic 50's junkie talk ("hip", "squares", "hot shot") of day to day paranoia, contrasted with surreal passages about brutal snuff orgies, facist control freak scientists and strange creatures called "mugwumps" found in the bars of the fictional Near Eastern city of Interzone that "secrete an addicting fluid from their erect penises which prolong life by slowing metabolism." There are also occasional sad and knowing realizations about the inconsistency of myth "America is not a young land: it is old and dirty and evil before the settlers, before the Indians. The evil is there waiting." About the only thing not found in *Naked Lunch* is compassion.

Burroughs may very well be the genius he is claimed to be. His knowledge of obscure anthropological information as well as the effects of various drugs on the human nervous system is encyclopedic. His insight into language and pop culture is also quite numbing. He has references to hip young doctors on LSD25 before it was hip for young doctors to drop acid, he talks about youth gangs who "shit on the floor of the United Nations and wipe their ass with treaties, pacts, alliances" before the Sex Pistols. Still his mind is a pretty scarey place to get into. Burroughs carnal commandment is exterminate all rational thought. Once reason has been exterminated what you have in place of logic is whatever sticks to the roof of your mind like human tissue ectoplasm melted down in the fever of junk withdrawal. It's the raw stuff of dreams or nightmares. The ghost of Joan, his wife who he shot "accidently" while playing William Tell in Mexico haunts all his novels. The bleaching of empathy through heroin addiction leaving only lust and need in it's place is very apparent when he jokes that a year after the incident, in Tangiers "I heard she was dead." There are those who talk about the cathartic necessity of this incident to have turned old Bill from a junkie intellectual into a writer but the karmic tradeoff doesn't seem very fair to Joan (not that I'm insisting that art or life is fair). It's too bad Joan couldn't get something for herself out of the incident though, seeing how Bill did, like write a book of her own *post mortum*. Now that would really be interesting.

Don't read this book like you would more, well, linear narratives. It's a bad dream quest with some thrills and prophecy. Treat it like that and decide for yourself. (JD)

MOVIE REVIEWS



Naked Lunch was one of those books that was suppossed to be unfilmable, like Malcolm Lowry's *Under the Volcano* was suppossed to be (and turned out to be just that). This however didn't stop sometimes visionary, sometimes campy, filmaker David Cronenberg from turning it into a film sort of. Cronenberg, the creator of such brainy grossouts as **VIDEODROME** (1983) and **THE FLY** (1986) got turned on to the project in 1984 by producer Jeremy Thomas and in some ways having Cronenberg write and direct this seems like an idea of divine inspiration. Cronenberg, like Burroughs, revels in paranoia, obsesses over mind control and loves to get under his audience's skins with things that are really creepy in a visceral kind of way. **VIDEODROME** dealt with a facist conspiracy to brainwash people into being assassins through subconscious messages hidden in violent pornography. Going for the not always so probable, the messages actually caused people's bodies to mutate into what was termed "the new flesh," a metamorphosis which made the victims more efficient killers. In one sequence, James Woods stomach opens up in a vagina like wound which swallows whatever goes into it. **THE FLY** shows us a mutated Jeff Goldblum who preserves his body parts in alcohol bottles as they fall off. Peas in a pod you might say. Cronenberg is both smart and creepy and a smart and creepy director is what is needed for a book like **NAKED LUNCH** to be brought to screen but there's just one problem. William Burroughs is smarter and creepier.

The movie, which doesn't follow the book at all but rather Will Lee, the fictional persona of Burroughs as young man, as he writes **NAKED LUNCH**, starts off with the protagonist as he pursues a promising career as a bug exterminator in New York. Bill has problems. His wife is addicted to his bug killing powder and he has aspiring literary aspirations which he discusses with his friends Jack Kerouac and Allen Ginsberg which he hasn't, apparently, been able to materialize. The cops hassle him too and on top of all of all that he developes a taste for the bug spray himself, a taste which gives him some pretty tastey hallucinations. After coming home and finding Jack (called Hank in the movie) fucking his wife Joan, Bill decides it's time for the "old William Tell routine." The game, played with snub nose, ends up being fatal to Joan and Bill has to go into exile in Tangier, taking with him a narcotic derived from the South American Black Centipide and a typewriter that keeps on turning into a giant talking cockroach. From there on what is suppossed to be biography keeps getting intruded on by images from *Naked Lunch* the book.

Some of the morbid surrealism and imagery works really well. Sometimes it is over the top for the approach taken. The cockroach motif could have been downplayed. The appearance of Burroughs' mugwump" also doesn't work as well as it could have. "Exterminate all rational thought" Bill Lee advises his writting buddies and that's what happens in the novel. The movie for it's part has either not enough logic or too much. There should have been even more extravagant unsettling imagery or less. The movie as it stands isn't as memorable as it could be. It is worth seeing though. Peter Weller plays a great young Burroughs and the shit in the birdcage is disturbing.

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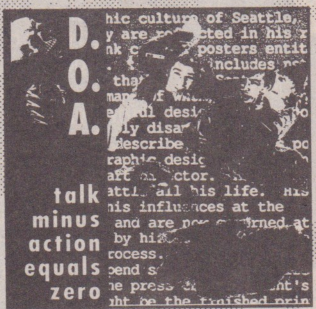

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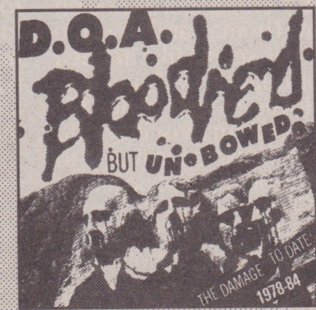

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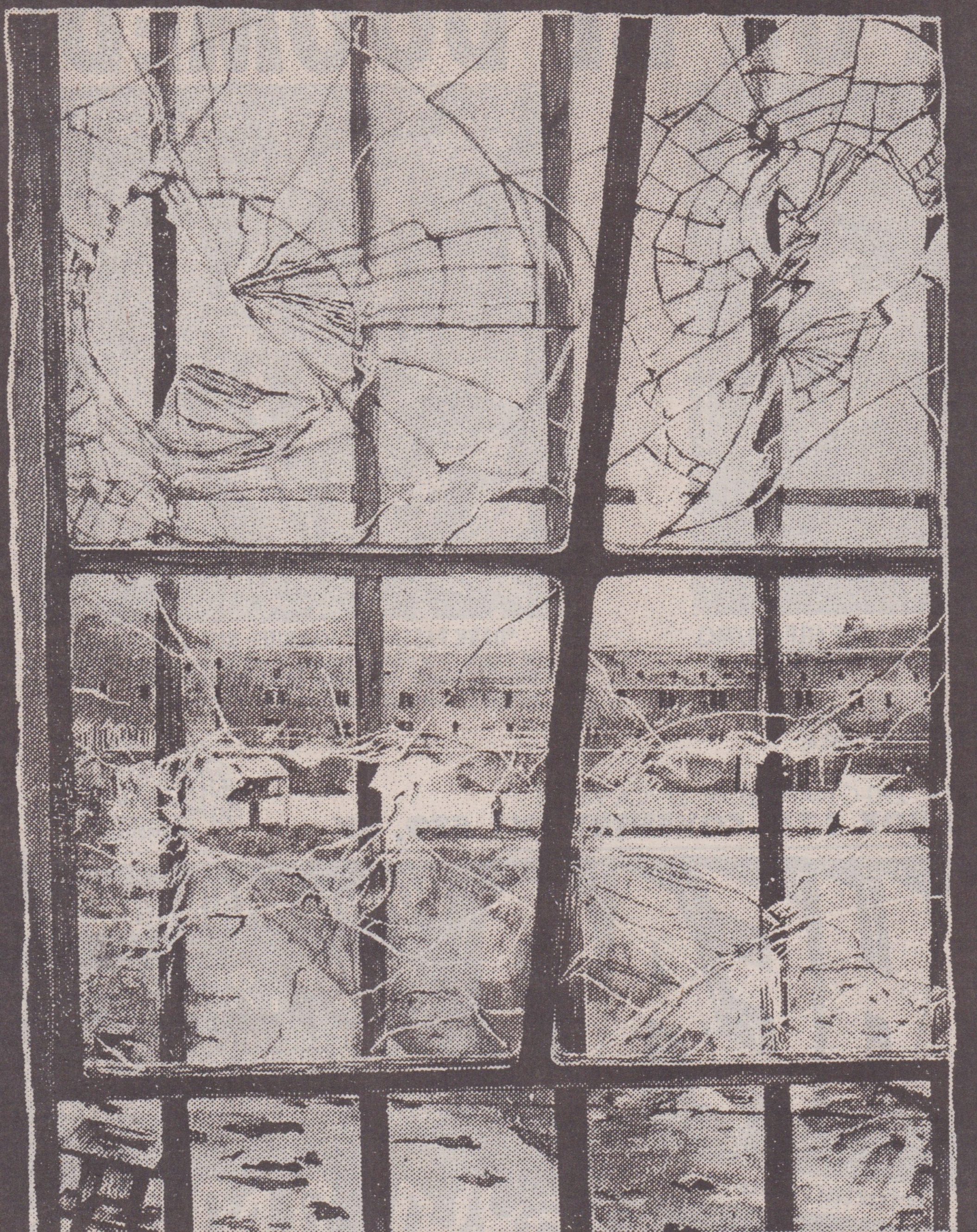
ATTICA



In September 1971, the political landscape of the American Empire was very different from today's. Detroit, Newark, Watts, and other cities still smoldered with the embers of urban insurgency. The imperial army in Vietnam was disintegrating from open mutiny in the last days of a failed foreign war. Guardsmen and cops gunned down college students at Kent State and Jackson State, and martial law ruled the streets of Berkeley, California following riots over People's Park. Functioning as political police, the FBI coordinated a nationwide secret and sometimes murderous campaign against dissidents. But rebellion continued, and in the prisons the spirit of the times reverberated and intensified. The uprising at Attica Correctional Facility in Upstate New York in response to the everyday horrors of prison life became a conscious political insurrection that soon to be murdered inmate spokesman Elliot Barkley described as "but the sound before the fury of those who are oppressed."

It was in this context that the Attica revolt and ensuing massacre took place, events which clearly display a racist system that shuts away a vast proportion of its minority underclass in cruel dungeons, and slaughters them when they resist.

What caused Attica? "Attica was the cause of Attica," an inmate wrote later, "just as Tombs caused the Tombs riot, and Auburn caused the Auburn riot." The hellish conditions at Attica combined with events in other prisons to spread a willingness to resist inside the walls. At Auburn, New York, a major prison rebellion in 1970 ended without death when inmates released hostages and returned to their cells upon the state's promise of no reprisals. However, after taking control of the institution, corrections officers proceeded to beat inmates and transfer "ringleaders" to other state prisons. That same year another riot at The Tombs prison in New York City caused more shuffling of inmate agitators; many ended up in Attica. The lies and lessons of Auburn and Tombs increased the militancy of convicts throughout the New York prisons.

A Day For Jackson

On August 21, 1971, three weeks before the Attica rebellion, guards at San Quentin prison in California shot black revolutionary inmate George Jackson to death. He had been wounded in the leg and subsequently executed as he lay on the ground. The Official Version said that Jackson had smuggled a large pistol into the prison in his afro. The inmates of Attica, many of whom wore afro hairstyles themselves, knew that was impossible to do. They gave Jackson a day of mourning on August 22, unnerving the guards as they wore black armbands and silently refused to eat. In Attica's overcrowded cells and corridors, there was a palpable anticipation of revolt. Both cons and guards predicted Attica would blow. All that was necessary was a spark.

On Wednesday, September 8, in one of the prison courtyards, two inmates sent from Auburn were scuffling. Former Auburn inmates were watched closely; a guard called them over and ordered them back to their cells. One of the two refused and knocked the guard's hand away when he tried to grab him. By now a crowd had gathered and the guard wisely let it go for the time being. That night, after everyone was securely locked up, a special detail of particularly vicious corrections officers used for just these occasions came for the disobedient inmate. On their way in, someone winged an unopened can of soup cleanly through the bars of a cell and hit a guard in the head. Undeterred, the goon squad proceeded to beat and drag away. the inmate wanted in the courtyard incident.

The bomb that was Attica had reached critical mass. The next day, September 9, the screws came as usual to march inmates to breakfast. Prisoners at Attica were marched everywhere they went. Rather than giving verbal instructions, corrections officers started and halted them by beating riot sticks on the wall. Guards handling inmates inside the prison did not have guns but instead carried foot and a half long, two inch thick clubs they called "nigger sticks." As they opened the cellblock that morning, guards tried to leave the con who threw the soup can locked in his cell while the rest of his company were marched to breakfast. As inmates passed the locking mechanism at the end of the gallery, one of them pulled the lever that opened the detained prisoner's cell. He joined the others, and the guards did not dare sieze him. The tension mounted.

On the march back from breakfast, an agitated guard pushed an inmate. The prisoner pushed back and knocked the guard down. Other corrections officers came running down the corridor to his assistance, but the now defiant inmates jumped and disarmed them. The flashpoint had been reached and riot spread throughout the prison. Guards were beaten, windows broken, and fires set. Inmates in different sections of the prison joined together by smashing through a gate that had appeared solid in the forty years of Attica's existence. Men ran through the corridors shouting, "To D-Yard! To D-Yard!"

Under Siege

Twelve hundred insurgent inmates took control of the institution and seized forty-six prison officials. As they gathered in the

yard with their hostages, consumed with the sudden rush of freedom, the men set about reorganizing life within the hated walls. Dubbing themselves D-Yard Nation, inmates set up tents, dug latrine trenches, and settled in for a seige.

State Police from all over New York were rushed to Attica along with guards from other prisons. As troopers pleaded with prison authorities to begin an immediate assault on the rebellious prisoners, liberal reformer Russell Oswald, commissioner of the state correctional system instead began negotiating with the inmates. Most inmate demands resembled Oswald's own bureaucratic attempts at reforming the brutal New York penal system, and he soon agreed to nearly all of them.

As the talking went on, several sick and injured hostages were released, but on Saturday, September 11, one of the guards died of his injuries; this led to a halt in the negotiations. Inmates, already asking for guarantees against reprisals, added a demand of amnesty for any crimes committed during the takeover This position was unacceptable to the state. Nelson Rockefeller, the billionaire governor of New York and later Vice President, refused to come to Attica. From his 300-acre Pocantico Hills estate he issued a statement denying the power to grant amnesty, and added that even if he could grant it, he wouldn't. The state will always take this position; it must maintain its monopoly on the use of violence, whatever the circumstances.

In D-Yard

As bargaining continued, inmates set up a public address system to broadcast the negotiations and to allow prisoners to address the yard. The surrounding police became further infuriated as they heard themselves constantly referred to by inmates as "pigs" and "motherfuckers." State Troopers in particular were unaccustomed to being defied, especially by a group of convicted felons most of whom were black or Latino. They had always been able to brutalize such people with virtual impunity. Some troopers shouted back threats and racial insults, while others took pellets from shotgun shells and zipped them into the yard with slingshots.

Corrections officers were so out of control that Rockefeller ordered them not to participate in the assault, an order they would disobey. Police anger was building towards explosion.

The mood in the yard was also unlike before. The inmates slept outside in makeshift tents or under the stars. There was a feeling of comradeship amidst the shared danger. In his book, *The Brothers of Attica,* Richard X. Clark, far from a sentimental man, described the change. "Brothers were embracing all the time. One guy broke into tears and said, 'This is the first time you are allowed to get close to someone.' You see what they do to you in prison is make you hide your feelings, and now people were saying for the first time what they felt." As the weekend passed and the state's refusal to consider amnesty became clear, inmates prepared for the inevitable assault. They fashioned crude weapons in the metal shop, took pop bottles and gasoline from machine engines to make molotov cocktails, and dug foxholes.

They listened to fervant oratory, responding with cheers and upthrust fists. In their passion, as they mugged for the television cameras, they expressed their willingness to die in a hopeless stand against their tormenters. In media interviews, they stressed their unity, and encouraged their brothers and sisters outside the walls to "get it together, like we got it together in here."

Attica was a brief moment of rebellious solidarity across the barriers of race. This was in *prison,* where keepers routinely use race (and anything else) to pit inmates against each other, to make them easier to control. And yet in spite of every attempt to thwart resistance, these insurrections continued to occur. With each passing day, Attica was becoming more of an embarrassment to the state. Just as in the recent Gulf War, the experts in violence didn't want a negotiated ending. They wanted to crush the insurgents in blood, to make a point the - state rules with force.

Monday morning, September 13. In the light rain, inmates and hostages huddled in the mud. At 7:40 a.m., with bargaining stalled on amnesty, Oswald sent an ultimatium to D-Yard: surrender the hostages and return to their cells within the hour. The rebels of Attica knew the lies of the state from bitter experience. Beatings and indictments had followed all the New York prison riots of the previous year. They would fight this one out to the end, and die if necessary. Many soon would.

They returned a resounding negative to Oswald's ultimatum. The sensitive liberal then ordered the attack, as sensitive liberals so often do. In response to assault preparations, inmates had taken eight hostages up onto a catwalk. They were blindfolded, and each flanked by a prisoner holding an improvised knife to their throats. At 9:45 a.m., a National Guard helicopter flew over the prison spraying military riot gas into the yard. At the same moment, police snipers opened fire on the catwalk. The cons and guards standing there went down as if swept by the wind.

Killing Ground

Two hostages had their throats cut, but both lived. The only killing done that morning was by police bullets; the prisoners had no guns. It was like shooting fish in a barrel. Wounded inmates who were crawling were shot repeatedly. A tumbling ricochet tore into inmate Elliot Barkley's back and he quickly bled to death.

One hostage trying desperately to escape the hail of gunfire pulled away his blindfold and ran, appearing in his muddy clothes as just another convict. A sniper disintigrated his skull with a soft tipped rifle bullet. A corrections officer from a high window in an adjoining cellblock stitched four holes across the abdomen of hostage guard Michael Smith with an M-16 he had illegally checked out of the prison armory.

Smith, who miraculously survived, had made statements to the media sympathetic to inmate rights; some later wondered how accidental this shooting was.

Other troopers lowered a ladder down into the yard and charged towards the hostage circle. When an inmate knocked the lead trooper down with a club, the others opened fire with their shotguns. More inmates and hostages died or were maimed. Troopers sweeping through the yard fired blindly into foxholes and dugouts where men were hiding. No molotov cocktails were ignited and very few prisoners attempted to battle the merciless police gunfire with their spears and clubs.

After the slaughter, State Police and guards tried to cover up their murders by telling lurid tales of Rasputin-like inmates rising again and again to charge the flaming muzzles of their weapons. Inmate accounts, and those of some troopers who showed restraint, told a different story. They saw men shot in the back as they ran for their lives, shot as they crawled, shot as they lay unconcious or dead. Autopsy evidence later bore out these eyewitness versions.

Red Squad Involvement

In one case there may have been a premeditated execution. Incarcerated at Attica was white radical Sam Melville, tagged by the media as the "Mad Bomber" of New York City. Melville had been set up by a NYC red squad operative and was doing heavy time for conspiracy stemming from explosions at an induction center, a federal building, and a police station. Even in prison he had remained a thorn in the state's side by starting a clandestine newslerter called *The Iced Pig,* and having his unrepentant letters published in New York's *Village Voice.*

Melville participated in the rebellion, but not prominently. During the assault he and another inmate had hid in an entrenchment in D-Yard. The shooting slackened and most prisoners were complying with a surrender message being broadcast from a helicopter. Saying to his companion, "Well, we did the best we could," Melville stepped out, hands on head as the loudspeaker instructed, and walked towards the wall.

On it were two detectives from the State Police Bureau of Criminal Investigation (BCI), one of whom had borrowed a shotgun from a trooper. The BCI dicks had followed behind troopers during the retaking, to observe any crimes committed, and were not intended to participate in the assault. When Melville came close enough to the wall the armed detective fired a deer slug through his chest, killing him instantly.

Perhaps this was just another trigger happy homicide on a morning filled with them, but curiously events had brought these investigators to Attica from their usual duties as red squad detectives in Buffalo. Today's familiarity with the tactics used by the FBI's Counter Intelligence Program (COINTELPRO) which included close coordination between FBI fieid offices and local red squads, makes one wonder about the randomness of Melville's death. Flexibility in taking advantage of circumstance and targets of opportunity were hallmarks of COINTELPRO. These were the only BCI detectives involved in any shooting that day; perhaps they were free-lancing. But unlike many other COINTELPRO-orchestrated slayings, no paper trail connects this murder to the FBI.

Reprisals

Government gunmen fired over 450 shots that morning, hitting 128 people and killing twenty nine inmates and ten hostages. Four suspected snitches were found dead after the retaking, killed in their cells by other inmates. Within a few hours of the carnage, Governor Rockefeller announced that troopers had done "a superb job." He praised their "skill and courage," and added that their "restraint had held down casualties among the prisoners as well."

Corrections officials reported that many hostages died because of slashed throats, and hinted darkly at sexual assault by prisoners on guards during the standoff. Commissioner Oswald himself contributed greatly to this fiction. "Not only were the guards murdered by the prisoners," he announced Monday, "but atrocities were committed on the hostages. A twenty-two-year-old guard was killed, castrated, and buried in a foxhole. Tuesday morning, as the press dutifully reported cut throats, the official lies were exposed by the county medical examiner who revealed that all the hostages died from police gunfire, and none had been raped or mutilated.

After Police re-established control over Attica the brutality continued. Troopers screamed unintelligible commands at prisoners through their gas masks and struck them with rifle butts. Inmates were made to strip and crawl on their bellies across A-Yard. Bones broke as the kicking and beating continued; watches, false teeth, and eyeglasses were smashed.

When convicts reached A-Tunnel, they were made to run through it barefoot on the broken glass of Thursday's takeover. Corrections officers and troopers stood along the sides beating the walls and floors with their nightsticks for effect and clubbing inmates as they ran this famous gauntlet shouting, "You want amnesty? Come and get it!"

For the rest of the day prisoners were attacked continuously throughout Attica, and agitators were singled out for special attention in their cells. No one was fed for a day and a half, and a lockdown of the prison continued for weeks.

A lawsuit initiated by family members of the slain and survivors of the massacre continues to this day. Administrative reprisals such as those that took place after the 1970 riots scattered the brothers of Attica all over New York. Two grand juries indicted many inmates but not a single trooper until four years after the bloodshed, in the wake of a whistleblowing assistant prosecutor's accusation of a cover-up In response, then-Governor Carey granted pardons to all inmates accused of crimes during the revolt, in essence amnesty. In exchange, charges were dropped against the indicted trooper and further investigation into the police rampage was halted.

Jailing Frenzy

Attica remains relevent today as sly politicians cry for more cops and prisons as the solution to social problems. The United States already leads the world in incarcerating its own people, imprisoning more of its population than any other country; the Atticas are everywhere.

Construction of the archipelago of gulags continues unabated, a true growth industry in these times of belt tightening elsewhere. While rounding up the poor, the addicted and the murderous, state officials take on the persona of affable slow-to-anger cowboys who break up fights and dispense justice fairly.

It is understood in the Official Perspective that whatever peace there is results from the state's control of humanity's inherently brutal nature. It is also presupposed in this view that the United States is a prototype and paradigm of civilization's glorious quest for freedom. But of course America instead is a vicious place which eats its young. Every hour women are beaten and raped, children abused and brainwashed. The cities fill with the homeless, the insane, those who can't or won't conform. Poverty and hopelessness spread.

But occasionaly insurrections occur. Pushed to the breaking point, oppressed people rise up and collectively resist their oppressors. State officials wring their hands and piously denounce those who challange their System as crazy extremists who cannot be negotiated with. The media compliantly dehumanizes the rebels, and the state professionals in big-time organized violence take over. The history of nations is replete with such massacres.

As the USA's mass imprisoning program accelerates and model citizens proudly contemplate the racist slaughter in the Persian Gulf, it is fitting that we note the 20th anniversary of Attica's rebellious challenge and resulting turkey shoot.

Rob Riot

SURVIVING IN PRISON

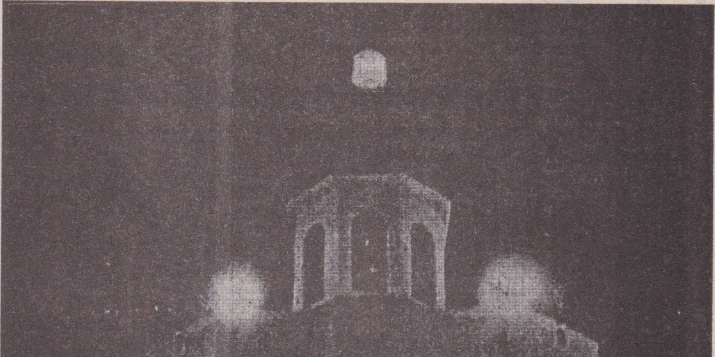
Surviving In Prison is a powerful book by one who did so, Harold S. Long. Whether you're in or facing the prospect, Long describes the penal code and the cellblock code. The book is available from Loompanics Unlimited, PO Box 1197, Port Townsend, WA 98368 for $15 plus $3 post.

RESOURCES FOR PRISONERS

One of the best publications in our opinion is *Prison News Service*, PO Box 5052, Stn. A, Toronto, Ont. Canada M5W 1W4. *PNS* will be featuring a special supplement on "Women and Prison" and is interested in submissions. The other recommended paper is *Bayou La Rose*, 302 N. "J" St. No. 3, Tacoma, WA 98403. It is devoted to prisoner rights, native american struggles and revolutionary anarchism. It covers many issues so many papers so often miss.

Both papers are free to prisoners, but are worthwhile reading for those in minimum security on the outside.

There are also numerous small prisoner rights and liberation newsletters, too numerous to mention here. One notable for its dedication to abolishing control-unit prisons is *Walkin'Steel*, PO Box 578172, Chicago, IL 60657.



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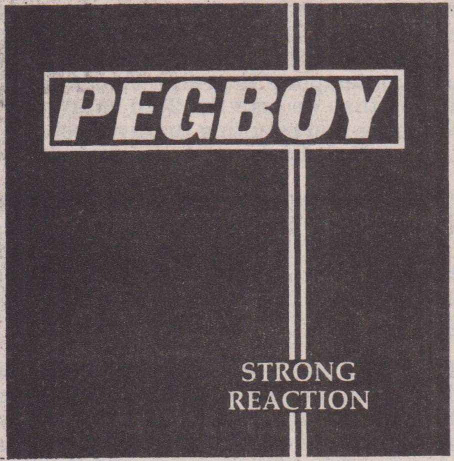

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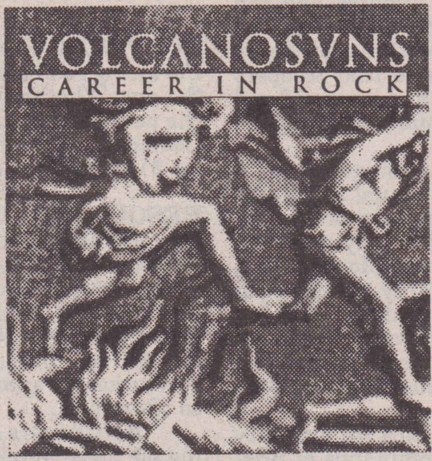

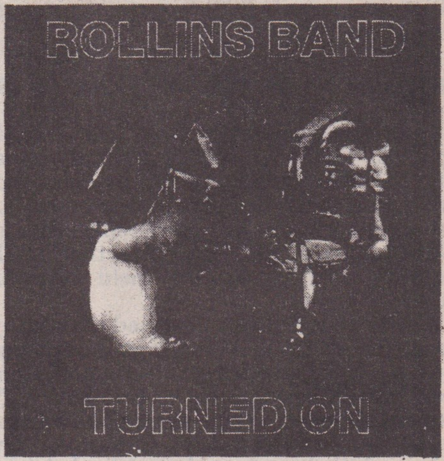

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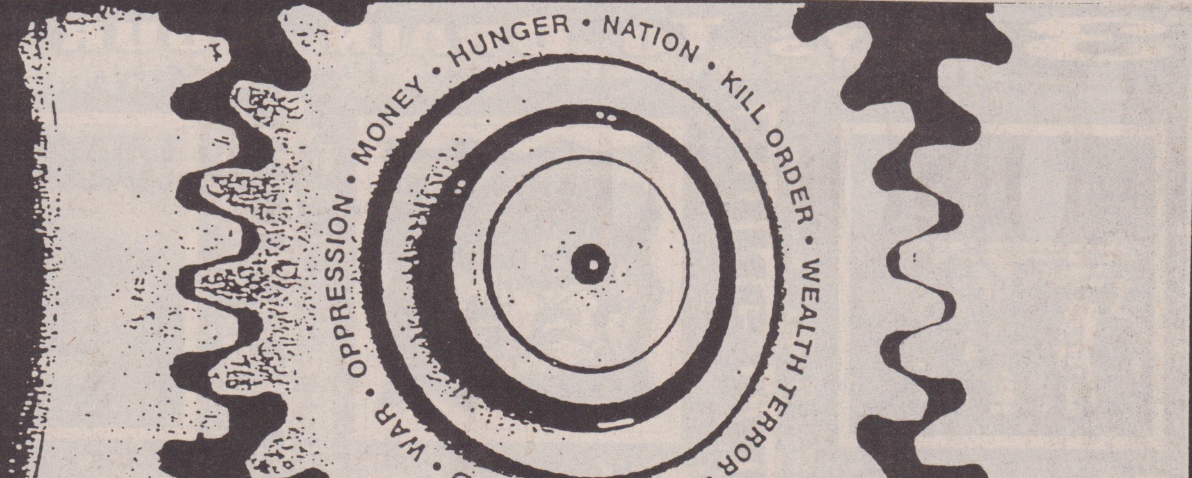
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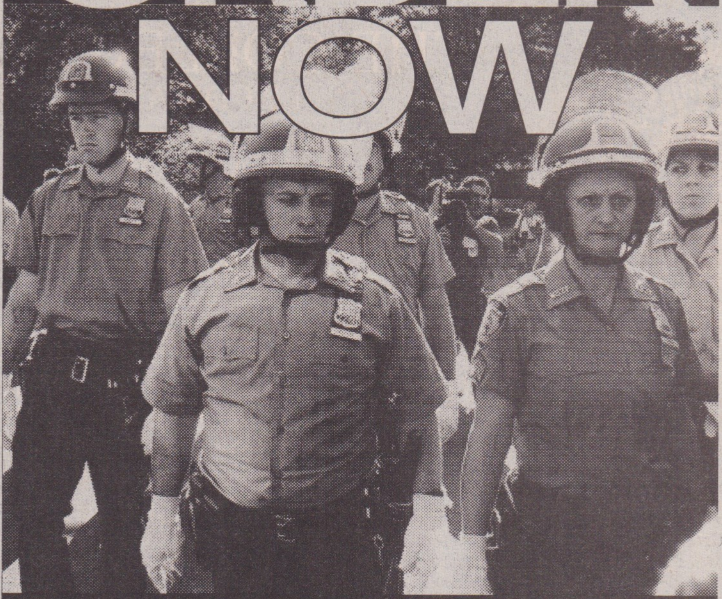

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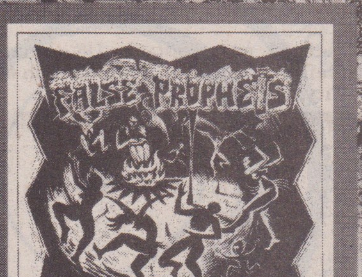

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WANTED: SIOUXSIE and the Banshees photos, books, buttons, shirts, vinyl (especially rare vinyl), posters, and any other information/ cool shit. Write me! Queen of Bats, Baker Centre Postal Outlet, 10025-106st, PO Box 40051, Edmonton Alberta, T5J 4M9, Canada.

FUCK YOU RACIST ASSHOLES! "Save our land, smash the Klan" t-shirts are still available for $11.50 and $2 postage. Only 40 left. Please make money order to: Refuse to be Silent. Write: Refuse to be Silent, Baker Centre, 10025-106st, PO Box 40051, Edmonton Alberta, T5J 4M9, Canada.

COMB (THE BAND) FROM WA., you forgot to put your address on your classified. Write quick! To anyone else, I'm looking for "Not So Quiet...", anything by A Priori (except Shredder), any rare Chrimpshrine, and the old Jawbreaker demo. I've got the money if you got the stuff, eh. Also punx in Phila/New York City area write me for smelly correspondance fun! to: Mat Foote, 7781, Avenida de Carlotta, Tucson, AZ 85704.

AGITATOR ZINE out of Athens GA. Political, social, musical: reviews, interviews, rantings, poetry (punk), art and more. Free ads. Send your writing/art stuff for print. One dollar/3 stamps to: Mad Mike, 443 Old Epps Bridge Rd., Athens, GA 30606.

FAMOUS HARDCORE OF Punkland back issues feature, #3 Psycho, #4 Negative Approach, #5 Sons of Ishmael, #6 Impulse Manslaughter. $1 each, outside US/Canada add $2 airmail to: Craig Hill, 220 Standish #1, Redwood City, CA 94063.

HUMANOIDS! From the arse of Hundskrit Records in Western Australia comes dribbling out a nice abrasive diarrhea! The Rupture/ Controlled by Fear split demo. On one side is the re-released/remastered debut "Mass Slaughter Permit" demo by Perth's most hated band, Rupture. The other side is the unreleased C.B.F. demo from '89. Bengt's penises like it, so give us your money! Send $5 US bucks to: Hundskit Recs, PO Box 359, Leederville W.A. Australiarse (or send a blank 90min. tape and IRC's). Trades welcome. Perth happy-core sux shit.

FOR TRADE: Icons of Filth - Christian Soldiers LP/X-Ray Spex - Germ Free LP also Identity, 7" Germ Free, 7" Dayglo, 7"/Rudimentary Peni - First 7"/Blitz - all 7"/ Subhumans - Rats 7", Evolution 7", Religious Wars 7"/also Discharge/ Cockney Rejects/Anthrax (UK)/Potential Threat/and more. For full lists write: Paul Palmer, 66 Park Rd, Shirebrook, Mansfield, Notts, NG2 8JR, England.

OFFER TO BUY OR TRADE: Cro Mags, "The Age Of Quarrel" - 10", red print, 1500 pressed stamped & numbered /Septic Death, "Somewhere In Time" Live-7", 1000 limited/ Heresy "Whose Generation" 7", limited 2000, In Your Face Rec/ Raw Noise 7" limited 1000, Raw Records. Please write to: Michael Knopp, Konrad-Adenauer-Str. 58, 7070 Bettringen, Germany.

TWENTY-TWO YR. OLD male punk searching for filthy fucking punk girls to correspond with from all over the world, I know you're out there. I'm into Nausea, Doom, Insurgence, Subhumans. Get the ball rolling - send me your sexual fantasies, nude photos, etc., and be assured I'll do the same. Communicate: Dean M., 85-19 Avon St., Jamaica, NY 11432.

HAVE: STRAIGHT AHEAD 12", Misfits "Walk Among Us" LP ori. w/inserts, "Night of ..." Boot LP, Unsafe at Any Speed, CFA Boot 7", End of the Warzone Boot 7", Murphy's Law Boot 7", Welcome to Venice Comp. LP, SNFU "And No One Else..." LP ori., Spastic Rats 7", Discharge first 7", Accused LP on Sub Core, Circle One LP, One City NY comp. LP, Willful Neglect LP's, Killdozer NY LP, The Fluid 1st LP on Ravon, Gang Green 10", G.I. "Make an Effort" 7" on clear, Black Flag 7"s ori. press., Dicks "Peace" 7", and Flux LP ori. press. to: Laurent Duguet, 18 Rue Gallieni, 94230 Cachan, France.

WANT: DEEP WOUND 7", DOA "Triumph of the Ignoroids" 12" uncensored version, Minor Threat 7"s (1st or 2nd press.), Teen Idles 7" (1st press. only), Strech Marks 7", Freestones 7", Nirvana Big Cheese 7", Detention 7", Heart Attack 7", Articles of Faith 7"s etc... also want the following tapes, Death Rage NJ demo, Never More, Guillotine Tape, Sheer Terror first demo, Damage NY "Circle Mommy" demo to: Laurent Duguet, 18 Rue Gallieni, 94230 Cachan, France.

WANTS: L7 "SMELL THE MAGIC" EP, L7 "Keep on Rockin" EP, and any other records they may have out, and any comp. tracks, and any boots or live tapes. Also looking for Poison Idea "Getting the Fear" 12", and any t-shirts you may have. I will pay any and all reasonable prices. Please send all lists to: Who is God? fanzine, c/o Jamie Balfe; 34 Marble St.; Manchester; CT 06040.

ANY SKATERS OUT there pissed off about getting kicked out of your favorite spot? Sick and fuckin tired of skateboard harassment? Sick of constantly being hassled by police for trying to have some fun? Well, here's your chance. Please write of any of your grievances to: Who is God? fanzine, c/o Jamie Balfe; 34 Marble St.; Manchester; CT 06040. P.S. please buy the first issue of my zine, $1 ppd.

PROCOSTIMUS 1991 demo still available. Hardcore/Grindcore. 11 songs (7 studio, 4 rehearsal). Extremely cheap. Send $1.50 and 4 stamps in the US and $3.50 foreign. Zines send a blank tape. Write to: Procostimus c/o Greg King; 8680 The 5th Green; Atlanta; GA 30350.

GOOD CLEAN FUN. Ace Backwords calls it "One of the funniest, most brilliant comic strips in the nation." Send $1 (plus 50¢ postage & handling) to: Gene Mahoney, 1259 El Camino Real #193, Menlo Park, CA 94025.

WANTED! Child Molestors LP, and X-Ray Specs, Wayne County and The Electric Chairs, Randy Holden (anything else Blue Cheer related to). Write and send stamp for tape list. Will pay cash in some instances - trades possible. Write to: Mike N., 1111 Burning Tree Ln., Knox, TN 37923.

NEED STUFF FOR Where's Your Anger 'zine. New issue out soon, so send me your records and 'zines for review. You'll get a copy of the 'zine if you send me your product, so please act quickly! WYA Distribution is also looking for some good records to push... Write to: Greye Pineda, PO Box 42242, Santa Barbara, CA 93140.

CLASSIFIEDS

40 WORDS $2/ 60 WORDS $3 MAX--CASH ONLY!!!!

ANARCHIST JOHN!!! Same old one. Write please and merry x-mas. Bad Brains, Rudimentary Peni, Faith No More, SNFU, Dwarves, Dr. Know, Metallica, Wonder about me!!!

STOP RAPE! OK, that got your attention. I'm 21 y.o. male, punk, anarchist into wominnons rights, minority activism (I'm 25% Cherokee), and many things. Musical tastes run from Misfits, Beethoven, Crass, and many others. Also many tattoos, body piercings, and a black mohawk. I want mail... Christ, 1276 Wilson Ave. #230, St. Paul, MN 55106.

JOKES!!! Let's have some humor. Max RnR readers send me 2 of your favorite jokes. If you get the biggest laugh I'll send you a stack of cool and rare Texas punk rock records and posters, eg.; Big Boys, Huns, Offenders, Butthole Surfers, etc... Write to Pat, Box 6623, Ft. Worth, TX 76115.

18 YR. OLD PAGAN living in a multi-dimensional cage. I carry Saturn in my pocket, and can't find an escape through the wormhole under my bed. Surrounded by transparant minds, I am seeking the enlightenment of anyone, especially those following occultism: Blind Sea Horses, 7255 Dexter Rd., Downers Grove, IL 60516.

GAUGE - 4 song 7" is out now. Comes with lyrics, and all the usual, only $3 ppd. (payable to Scott Broadhurst). Gauge would like to thank everyone who helped out one their tour this past summer. Shakefork Records, PO Box 9711, Downers Grove, IL 60515.

FOR SALE/ TRADE: Toxic Reasons - deications (test press), No For An Answer - "You Laugh" 7", Verbal Assault - 'Learn', Subculture - 'Heard a Scream' (sealed), 'This is Boston, Not LA: Let Them Eat Jellybeans' comp., Side by Side "You're Only Young Once", Uniform Choice - 'Screaming' (1st press), Upright Citizens - 'Open Ears, Open Eyes..', Chain of Strength - True till Death (green) + more. Send list or bid: Jared, 5808 Timber Ridge Dr., Raleigh, NC 27609.

SCHIZOPHRENIA NO. #1 out now! Interviews with Thrill Kill Kult, Vampire Rodents and NoFX, also includes morbid poetry, art and pictures. Please experimental death rock, punk bands get in touch! (I can't interview you if I don't know you exist!) $1.00 ppd. (+ a few stamps if you can spare). Jon Ra, 600 Grey Squirrel Ct., Apopka, FL 32712.

BE ON THE LOOKOUT for Schizophrenia No.2! Write for details! Also wanted, contributors, mail art, cool photos of goths and synth punks for zine, poison pen fiends, morbid artists, also anyone interested in making audio conversation, interviews ect. Jon Ra, 600 Grey Squirrel Ct., Apopka, FL 32712.

SHITLIST - DEATH SQUAD "Born to Lose.... Die to Win" cass., Death Squad "Noise Commands Respect" 7", FAQ "Pre-pay" LP, Willful Neglect (both EP's still sealed!) $20 each. We also distribute these labels; Susstones/ Prospective, Nuclear Blast (Germany), Old World (Germany), Bad Card (France), Ripost (France) and others! 7" = $3, LP = $6, Cass = $5. Call or write for full catalog. Sub-Mission Records, PO Box 6824, St. Paul, MN 55106, USA or computer BBS (612) 339-9280.

YOUTH KORPS '82 7" recorded at Radiobeat in Boston on 1982, 13 song EP on green vinyl sent with free 30 minute cassette of unreleased material, $10 cash or MO to: Ed Feltch, PO Box 506, New London, CT 06320.

HEY! I WANT TO TRADE fliers, yours or whatever you want to send. I'm a purple haired chick into art, orange tic tacs, philosophy and the funky original bands/shows going through my area. Want to swap stories? Mars Gallo, 446 Fairford Court, Severna Park, MD 21146.

G.G. ALLIN "Murder Junkies" LP $13.00, CD $19.00, "Dirty Love Songs" LP $13.00, CD $19.00, "Legalize Murder" 7" (recorded in prison!) $4.00 (black vinyl) $6.00 (blue), "Troubled Tourbador" acoustic 3 song 7" $4.00, T-shirt (troubadour sleeve - front & back) $12.00. Mountain Records, PO Box 991, Highstown, N.J. 08520

DISORDER, DISCHARGE, Crass, Blitz, No Future plus more golden oldie punk and oi records for sale. For full list send 2 IRC to: Yokel Records, 53 Louise Rd., Dorchester, Dorset, DTI 2LU, UK.

3 PAK MADNESS! The new Sea Monkeys Nipseyland 7", Nipseyland T-shirt (100% cotton, L, XL) and theme song 7" Ep - All 3 $10.00 ppd worldwide! Vital Music Records, PO Box 20247, NYC, NY 10028-0052.

GUILTY, SO WHAT the fuck? Now the cops are always jackin me up! Old time L.A. punk - "Jimi Germ" is locked up - in prison, doing time until 1993. Concrete boredom... no gigs, girls, or rights! Seeking mail from Punx world-wide! Write to Germ: James Owens #18218, Utah State Prison YALF 4, 14000 S. Frontage Rd., Draper UT 84020.

FIGHT THE POWER! Brothers and sisters in unity, I'm an old timer from around the way, doing time with me homey "Jail Germ". I'm seeking mail from the free people. I'm a black man in a white world! Unity, peace and love. Write to: Herb White #13917, Utah State Prison YACF 4, 14000 S. Frontage Rd., Draper UT 84020.

CONFRONTATIONAL GRAPHIC T-shirts. Renegade Graphex action wear/ Deprogramming paraphernalia is now available to the masses. Includes the "We Are All Prostitutes" T-shirts, the favorite of Operation Desert Storm participants. T's & hats that stop the blind & stupid dead in their tracks in the bluntest, cruelest fashion possible. Send SASE for free catalog to: Renegade Graphex, 928 Lovell St., Kalamazoo, MI 49007.

DO YOU WANT to sell/trade or buy HM or HC. My interests include Bad Brains, Bad Religion, Sonic Youth, Janes, Fugazi, Danzig, and Operation Ivy. Send your lists to Brain Lowit, Christchurch School, Christchurch, VA 23031.

GOTHIC BEAUTY infatuated with Christian Death, Dead Can Dance, Bauhaus, cats and such seeks correspondence with feminine gothic guys of the like: wears black, make-up, lots of jewelry, is intrigued with vampires, dark rainy nights, death, eternal love, morbid poetry, sadistic thoughts, and cemeteries. I need your words to survive this treacherous disappointment called life. Join with me and live forever in the darkness of our own happiness. Write to: Angeleke, 614 W. Carolanne, Marshall, TX 75670.

16 YEAR OLD bi woman/child, into black gauze, running screaming through the streets, Jane, Fugazi, Rollins, Psychic TV, anarchy, being a poet, tattoos, being sarcastic, black lipstick, freedom, miserable childhoods (including my own) and moodiness. Needs to hear from anyone intrigued, and especially and wild women out there! Xiola, 32 S. Flagg St., Worcester, MA 01602.

FREE (almost) fanzine! Surburban Wasteland #1 has mostly reviews and free sticker. #2 will have interviews with Chris X-BCT, Shonen Knife, and Public Bath Records. #1 is 75¢ (cash or stamps), #2 available Feb. Write to: Jon, 2161 Bunker Hill Dr., San Mateo, CA. 94402. Free advertisement, write for details.

SHONEN KNIFE! Looking for any original Japanese pressings, live tapes, videos, bootlegs, photos, etc. from this great band. Will pay good money for any of the above. Fans of this great band write! Jon, 2161 Bunker Hill Dr., San Mateo, CA. 94402. Also fans of Japanese punk/ thrash/noise write!

FORCE MAJEURE RECORDS still seeking bands for possible recording/distribution. Guaranteed response to any band forwarding material! Send all tapes, promotional stuff, etc. to: Force Majeure Records, PO Box 39148, Detroit, MI 48239.

DESTROY ALL MUSIC Radio show at Conn. College seeks band demos etc. for airplay, all formats. Send to: PO Box 506, New London, CT 06320.

PSYCHOTRONIC-type films at low prices, all genres Shockumentary, Exploitation, Punk, thousands to choose from. Giant illustrated catalog $2 to: Ed Feltch, PO Box 506, New London, CT 06320.

I'VE HAD ADS IN HERE BEFORE, but this time I'm serious. I'm trying to start a record company but my $ is low, so here's my plan: Send a blank tape, two stamps, and a donation (large or small), and I'll send you a sampler of what my label has so far. Sound cool? Checks, cash, money order accepted. To: Mutant Musician Hamster Records, PO Box 2561, Globe, AZ 85502-2561.

WANTED BEFORE a life of marriage: 7" by Release 1st, 4 Walls Falling, Unit Pride, Our Gang, Face Up, 'Forever' comp., Confront, Hardball 1st, Convention, and more. Help! Have some trades. Write to: Robert, 74 Sycamore Rd., Amersham, Bucks, England.

ALSO, ME AND the better half both into h/c and industrial are planning to visit NY area or California this summer. Can anybody put us up? Or put us on to cheap accomodations? Any offers will be returned. Write to: Robert, 74 Sycamore Rd., Amersham, Bucks, England.

SLOPPY SECONDS wanted: Come Back Traci 7" (clear), I Don't Wanna Be a Homosexual 7" (pink), Destroyed LP (green). Also wanted: audio tape of 11/13/91 Rollins spoken word show in Pittsburgh. Sale/trade. Misfits 7' bootlegs: Marilyn, Bullet (red), 4 Hits, Walk Among the Dead. Call/write: Ted Tarka, PO Box 73, Isabella, PA 15447. (412) 758-7170.

THE GREATEST 'ZINE classified ever, for a pretty darn cool 'zine in itself. No money to: As Large As Life, 22-1680 St., Mary's Rd., Winnipeg, MB., R2M 1C9 Kanada.

SEND ME SHIT!!! Into Jello, Janes, Burroughs. Especially looking for articles about fucked up gov't related activities! Letters, photos, anything! Get the info moving! Mark, PO Box 632, Stn. C, Kitchner, Ontario, Canada N2G 4BC. It's not too late yet!

PHOTOS NEEDED for the upcoming issue of Common Ground photozine. Please send photos or negatives to: Adam Marks, 6448 Deer Ridge, Clarkston, MI 48348. Peace and a special Deadline thanks to all those that ordered shirts. See Ya...

CLASSIFIEDS

40 WORDS $2/ 60 WORDS $3 MAX--CASH ONLY!!!

HOLMSLICE! T-shirts. From the dust of Stepforward comes Holmslice! And three brand new t-shirt designs. #1 - Drug Free Youth, #2 - Straightedge, #3 - Fuck Racism. All shirts XL, 100% cotton, multicolored, and 3 sided. #1 & 2 $9 ppd. US, #3 $8 ppd. US. Add $ for longsleeves. For a full catalog send 2 stamps to: Holmslice! c/o Astor, PO Box 1865, Tempe, AZ 85280-1865.

ISLA MUJARES - Yucatan, June 28, 1991. Tesco Vee's Hate Police t-shirt. You're a film student from Arizona and are missing fingers on one hand, had a new video-recorder and were recording in town square. You had brother with you. Like to copy of tape you shot. Hope you had good trip. Write/ call: Adam & Mel, PO Box 4, Station "C", Toronto, Ontario, Canada M6P 1W9; (416)534-7345.

DOUBLE THINK 7" is still available for $3 US/Canada, $5 others. Comp & coming out soon, plus other stuff. Write to: Daybreak, 30 Pl. Leonard, Buckingham, Quebec, Canada, J8L 3N4. Or get them from Tribal War. Still Angry?, Bloodfeast, etc. for cheaper prices.

HEY BANDS! Gain exposure by having your music played on Detroit's free-form radio, WORB. Any style of music, on any format (except 8-trax) will be played. Also, Terveet Kadet cassettes wanted. Nate, 14860 Borgman Oak Park, MI 48237.

MY NAME IS LEMBIT KRULL, bass player for J.M.K.E., based in Tallinn, Estonia, The Baltics. Help Estonia get involved in the alternative scene all over the world. Please send infomation on all kinds of bands, fanzines, and people; all who still agree there's something left. I know there's lots of bands touring Western Europe and Poland, and I'm interested in getting info on these events. Maybe we can get you over here! The world isn't over yet! Write to: 200026 Tallinn, Valdeeku Str. 9-2, Estonia, phone 513-328, fax 497-108.

WACKED I'm not hip, but I know what I like, and that doesn't matter. What matters is that my mailbox wants a fix - lifestories, suicide letters, sexual fantasies, intruiging writings, swell photos, anything. Try and shove your values down my throat, will ya? I like it rough, okay? Come on a sheet of paper & send it to me at the fun house. Kan, PO Box 1171, Fenton, MI 48430.

BIKE MESSENGERS OF the world: We want to hear from you! We are Mercury Rising, a 'zine by and for messengers. If you're interested in contributing or getting a copy ($1.00 ppd), write: Mercury Rising, 564 Mission #152, SF, CA 94105

RARE RECORD SALE: Punk & hardcore collection. All Original. All in super condition. Radio DJ with material from the late 70's to present. Send SASE for complete list and your requests. Krezen (cows), 1st MDC, Really Red, DRI and much more! Send to: I wanna, PO Box 166, Dept. MRR, Wright Bro. Sta., Dayton, OH 45409.

LOOKING FOR: Sisters of Mercy "Victims of Circumstance" demo, Smashing Pumpkins "Tristessa" 12", and any other Sisters demos and rarities. I have plenty of Sub Pop and Revelation rarities. Please write: Josh Flor, 8 East Emmett St., Phoenixville, PA 19460.

HELP! I NEED A BAND before I lose my mind. I play guitar + bass. If you play anything write me. Influences: Op Ivy, Corrupted Morals, Doughboys, SNFU, and many more. Bryce, MVT #307, Logan, Utah 84321. 801-750-6071.

FIRST STRIKE SINGLES: Jailcell recipes: Poulton Road, Libido Boyz: Childhood Memories*, Chain of Strength: What Holds Us Apart, Wheel: Lessons of Tragedy, Decadence within: Pay-Off Time. All on limited coloured vinyl, except*. £2.50 UK / £3 Europe / $5 USA / £4 Other. Distributors write for wholesale rates. FSR, 39-41 Hallgate, Wigan, WN1 1LR, England. Fax: + 44 942 821469

HELL NO! /EGO./Decline European tour summer 1992! We need tour promoters in Italy, Spain, France and Eastern Bloc countries. Please call Alan on + 44 942 826598 or Fax + 44 942 821469 or you can write to First Strike Records, 39-41 Hallgate, Wigan, WN1 1LR, England

YOU SUCK #3: Join the Secret Cult of the Hello Kitty Punks for a mere 2 stamps. Squeaky Fromme, the Osmonds, Artichokes, Elvis, Ernie & Bert, Kiss dolls, cheeze-its and the pope? Send Pez or Shrinky Dinks to: Persimmon Beelebub, 3907 Piedmont Ave. #5, Oakland, CA 94611. No rich kid punks.

THOUGHT CRUSADE is a positive minded zine with a straight edge/ socio-political slant. Contributions such as photos, scene reports, essays, poetry, art, etc. are needed. Everything received will be printed. Advertising is free so bands, labels, and zines are welcome to write also. All substantial contributers get a free copy of the zine. Write: Steve, 444 Gail Drive, Nazareth, PA 18064.

12" RECORDS FOR SALE: "A thought Crusade" - No For An Answer (lp), "Primitive Origins" - Prong (1st lp), "Rattus On Rantaa" - Rattus (Maxi ep), "Drinkin', Lyin' & Lechin" - Boss Hog, "P13" - Poison 13 (lp), "First You Dream" - Poison 13 (lp). All discs $10.00 ppd. Checks, cash or M.O. to: James, PO Box 928, Seattle, WA 98111. Phone # (206)937-3582.

RECORDS FOR SALE: $20ppd., "S is for Space" - White Flag, "Against the Glass" - Slow, "Live" - Nirvana (Live at the Blind Pig, Ann Arbor, MI 4/10/90), "Inside Yours" - Gruiltruck (test press), "8 Way Santa" - Tad (original cover/ sealed), "Journey to the Center of..." - Cat Butt (green wax) James, PO Box 928, Seattle, WA 98111. Phone #(206) 937-3582.

GARGOYLE SOX - GARGOYLE SOX. If anyone can help me locate any of the band members from Gargoyle Sox , please do so. I think they are from Southfield, Michigan? Write me or phone. Sir. Michael Millard, 11666 N. 28th Drive #163, Phoenix, AZ 85029. (602)375-9350.

DRUNKS WITH GUNS test pressings: first 7" (self-titled), third 7" (Alter Human Industrial Fetishisms), fourth 7" (Drug Problem), also Bullets for Pussy first 7" (Penetration Blvd), Ultraman first 7" (Mr. Yuk). All 5 test pressings for $50. Mike: (206) 272-5958.

HEY YOU! are you special just like everyone else? I'm glad because now you're cool like "them." Anyways, I'm looking for originals or copies of Rudimentary Peni. Will buy, trade, accept donations. Please help a tortured soul. Kan, PO Box 1171, Fenton, MI 48430. I wore my copies out. Dig?

HELP THROW a wrench in the gears of the right-wing capitalist machine! Left-wing activists, environmentalist, free-thinking artists, and individuals; send me your letters, info, propaganda, and opinions to: The Blue Gumball, 1106 1/2 Pike Street #304, Seattle, WA 98101.

COPIES OF "Connecticut Fun" comp. LP, sealed with C.I.A., Reflex from Pain, Youth of Today (w/Ray Cappo), Fatal Vision, Lost Gen., and more. Crucial early years. $25.00 ppd. Send money orders only. Thrax Art, 27 Ogden Road, Stamford, CT 06905.

60's BLUESROCK ANDelectric folk from the heavyweight champion of Rock 'N Roll, Mister Guy. Influences include Doors, MC5, Stooges, John Lee Hooker, Dylan, Incredible String Band. Free catalog! Send SASE: Third Eye Records, PO Box 385, Cheltenham, PA 19012.

ATTENTION Mister Guy freaks and fans of 60's rock, blues and folk. Mr. Guy's latest release, Fistfull of Sky, available Jan. 1992. 50 Minutes, 12 songs, Chrome Cassette. $5.00 US. $5.00 Overseas. Payable to Third Eye Records, PO Box 385, Cheltenham, PA 19012 USA. No foreign checks. Send SASE to Third Eye Records for free catalog of available releases.

FREE RECORDS! I'm not giving any away, but I desperately want Sheer Terror merchandise! Send list of items (t-shirts, records, etc.) and price (reasonable) to: Tont Greaves; 6 Calvin Terrace, Northampton, MA 01060.

TRAVELING, TRAVELING, traveling... to Europe mid/end summer '92. Paula & Richard are looking for places to stay, places to go, & a motorcycle to take us all over. Mechanically inclined if bike needs fixing. Can trade place in East Bay house for motorcycle. Write: Paula & Richard c/o 4924 Webster St, Oakland, CA 94609.

7"S UP FOR BID: Negative Approach boot, Amenity (1st green), YOT "Live at CBGB's", Undertow - "The Edge of Quarrel", Crippled Youth - "Join The Fight" (clear), Make It Work comp (w/YOT, promo edition of 200), Last Option - "Overtime", Swiz - "Down" (green), 7 Seconds - "Skins" (boot, #'d out of 1000, clear), "Blasts" (orig., blue), Brotherhood - "No Tolerance" (1st, blue), Dag Nasty - "Just In Transit" boot. Send bids/ offers to: Dave Larson, PO Box 3103 Bellingham, WA 98225.

WANTED! BAD RELIGION "Into the Unknown" first 7" and all bootlegs and live stuff; 7 Seconds "Walk Together, Rock Together" original yellow pressing; 7 Seconds demos "3 Chord Politics", "Drastic Measures", 1-song flexidisc and UK fanzine; 1986 "Son of Quincy" UK compilation; "Not So Quiet on the Western Front". Write to Derek Lauber, 16 S. Jackson, Elgin, IL 60123 or call (708)931-5166.

HELP! I'M STRANDED in the college town of Athens, Ohio and I'd really like some mail. I'm 18, female, into Operation Ivy, Avengers, Crimpshrine, Screeching Weasel, Bad Religion, Green Day, Quicksand, and lots of other stuff. Also looking for other cool Ohio University students. Get in touch, I'm bored as hell. Write me: Trish, 369 Convo Center, Athens, OH 45701.

AFTER INTRODUCING ME to "the scene", my god-like mentor took off for CA. I'm 21, female, ex art-fag, into Op Ivy, Pegboy, Green Day, Jawbreaker, Down By Law, Samiam, & L7 so far, but also Tom Waits, Smiths, Pixies, industrial, everything really. Educate me! Desiring communication with the outside underground world. (Are you alive, Glen?) Carter, 369 Convo, Athens, OH 45701.

BASSIST SEEKS SKA BAND, fast paced and upbeat. If you dig stuff like Skankin' Pickle, call or write soon. Bryce, MVT #307, Logan, Utah 84321. (801) 750-6071.

CLASSIFIEDS

40 WORDS $2/ 60 WORDS $3 MAX--CASH ONLY!!!!

CARCASS OBLITERATES RUSH!! I'm looking for anything that has to do with Forced Entry, Exhorder, Confessor, Morbid Angel, Carcass, 1st Pitbull 7', Burn, Napalm Death. Shirts, zines, music, "Gods of Grind" Euro-tour EP's, etc. Al Stuart, 1314 Washington Avenue, Evanston, IL 60202. Peace out to Columbo's own In Touch, crazy-assed Midwestern moshmasters!

SKA ADVERTISERS NEEDED for national ska zine. If you run a record store specializing in or carrying ska, this is the ideal place to advertise at reasonable rates. If you're in a band, advertise your latest release in Rude Review Ska Zine. Low budget, self-produced releases advertised for free. Expand your audience by mail order and increase the distribution of ska around the country. For information contact: Rude Review Ska Zine, PO Box 391352, Cambridge, MA 02139-1352.

COMICS, FRENCH COMICS, and revues: Metal Hurlant, Moebius (posters), Druillet, A Suivre, L'echo des Savanes, Pilote, Tardi and more. Will sell or trade records. The Crab Song/Eric, BP 77, 75623 Paris, Cedex 13, France.

PUNGENT POULTRY: I have quite a few, well maybe not all that many, but sorta a lot of rare records for sale. Everything from old Dischord, Revelation, Accüsed, DKs, Misfits, Bootlegs, to Sub-Pop. Need money for sex change operation. Write and give me your phone #, I would give you mine if I had one... Box 17052, San Diego, CA 92177.

FLYERS WANTED FOR TRADE. The more interesting, more colorful, more bizarre, the better. I'm into GBH, Einstürzende, SNFU, Ministry, Addicts. Include a list of your wants with initial batch of 10. Thomas Burtell, 511th Military Intelligence Co., APO NY 09146. Foreign especially welcome.

FUCK! Now that I have your attention, send for your very own Skull Face Designs Catalog. Mail order Buttons and T-shirts send SASE to: Skull Face Designs, PO Box 20196, Cincinatti, OH 45220.

BLUDSTONE, Whatever happened to bands that had something to say? Finally, music with a conscience from the Queen City. Demo tape "Cranial Removal Operation" by Bludstone. Send $5 cash to: Bludstone, PO Box 20196, Cincinatti, OH 45220.

DISTRIBUTORS NEEDED for North America's premier national ska zine: Rude Review, money up front preferred, but consignment OK. Please contact: Rude Review Ska Zine, PO Box 391352, Cambridge, MA 02139-1352.

RUDIES, want to get involved in something cool? National ska zine seeks contributors, especially scene correspondents. Urgently need correspondents from all over the world but especially LA, New York, Chicago, Toronto, Montreal, St. Louis, the Bay Area and Europe. Contributors are also needed for Art and Poetry section, concert and/or record reviews and photos. Any bands who wish to be covered should also contact us. All correspondence welcome at: Rude Review, PO Box 391352, Cambridge MA 02139-1352.

I AM CURRENTLY IN SEARCH of various back issues/possibly a complete set of Slash magazine to replace those stolen/lost in my private collection...write with details, all replies appreciated... Freddy the Bastard, PO Box 14932, Gainesville, FL 32604.

SELLING OUT! Who wants my Nirvana, Soundgarden, Mudhoney, and those collectable Sub-Pop singles? I've got demos, boots, and live stuff that is 25% cheaper than others in the classifieds. Send want lists and your list with a SASE to: Stan, 3404 Saltillo Ct., Austin, TX 78734 or call (512) 261-4639, leave message.

FIGHT CENSORSHIP! Filmmaker seeks to begin production of a "documentary" film concerned with censorship in the arts, particularly within the music industry. Feature-length, B&W, 16mm/video. Let's keep the PMRC at bay. Send letters, info, photos, ideas to Mark Spectre, PO box 1331, Bard College, Annandale-on-Hudson, NY 12504.

WANTED WANTED WANTED wanted wanted. Looking for 7"s Halo of Flies, Television Personalities, Rude Kids (Sweden), Throbbing Gristle & The Birthday Party... Will pay good/reasonable prices, please mention condition... Freddy the Bastard, PO Box 14932, Gainesville, FL 32604.

SIGNAL FANZINE interviews: Naked Angels, Burn, 411, Eye for an Eye, Drown; reviews: records and shows; opinions; vegetarianism and vivisection. $2 ppd. from: 9 Julia Ave, New Paltz, NY 12561.

UP FOR BID: 12": SSD- Get It Away (orig), The Kids Will (boot), Faction - No Hidden Messages, Judge - Bringin It Down (green), NYHC - Wild Things (yellow splatter). 7": Social Distortion - Mainliner (Poshboy). 8" Melvins flexi. Mike BS, PO Box 684211, Austin, TX 78768-4211. Ends May 1st.!!!

TRAVELLING SEATTLE WRITER looking for out of hand slackers and punks to join him in drunken hell-raising in SF and LA. Write: 5216 20th NE, Seattle, WA 98105 or call (206) 526-7233. Leave message for Vic.

GOOD AND PLENTY zine is back. After a year, issue #7 is out now. Includes interviews with Face Value, Iceburn, 7 League Boots, Alyssa Chunx, 411, Eye For An Eye, Kingpin, and Into Another. Also includes other zine shit. #2.00 ppd. to: Gabe Rodriguez, 2116 Salem Blvd., Zion, IL 60099 USA.

"SCHOLARSHIP, GRANT REPORTS for the Music Students of California" $15.95, Patricia Basso, PO Box 1764, Eugene, OR 97440. Money orders preferred.

ATTENTION! Oi boys and girls! Do you have any records or tapes you want to trade or sell? If you want to write an article, take pictures, draw, etc., for our zine (United Front) contact me: Josh Barnes, RR1, Box 43A, Nokomis, IL 62075 or (217) 563-7634. Ask for Josh. P.S. Also any skinhead or oi bands wanting a gig. P.P.S. Nazis fuck off!!!

AUCTION: Violent Children 7", Teen Idles7", AOF 7"s, Abused 7", Antidote 7", SOA 7", Urban Waste 7", Rosemary's Babies 7", SSD "The Kids" LP, Die Kreuzen "Cows..." 7", Koro 7", Via Process of Elimination 7"-testpress. Japan: Gai 7"flexi, Outo 2nd 7", Comes "No Side" 12", Gism "Death Exclaimations" 12" boot, SOB 1st 7", Rose Rose 7"s etc. Noisecore - rarities, bootlegs, European rarities, punk etc. No trade - only cash! For whole list send IRC to: Oliver Brandt, Postfach 1272, w - 8740 Bad Neustadt, Germany.

BUILD UP - Colorado hardcore at it's finest. Send five bucks for ten songs of raw, anti-racist aggression to: PO Box 11422, Pueblo, CO 81001.

IF YOU LIVE IN THE UK, are an open minded female who likes old punk, and has an easy time ignoring the political and personal demands of the current "punk scene" as easily as the demands of typical authority figures, write to made a real friend. Scratch, 300 Meyran #1 C, Pittsburgh, PA 15213 USA.

SINGLES FOR SALE/AUCTION - Tons available, all styles - Halo of Flies, War Zone, Fugazi, Poison Idea, Chain of Strength, Mudhoney, Adrenalin O.D.K, various HC, Sub Pop, Skumrock 7"s. Good prices, call Tom at (908) 752-4778. Or write: PO Box 4256, Dunellen NJ 08812. Hurry!!

FOR TRADE/ SALE: 1,000 + USA/UK/ European/Aussie punk/hardcore/industrial/ Subpop/AmRep etc., records available. Loadsa genuine rarities/ collection clearout. Send your trade and wants lists or 2 IRC or $1 to: Bandanna, 18 Abbeydale Vale, Leeds LS5 3RD, England.

HAVE: Blood Circus - Two Way Street (red), Dwarves - Lick It, Fugazi - Subpop (green), Lonely Moans - Rockinerd (600), Rollins Band - Know You (pink), Swallow - Trapped (yellow), Tad - Daisy (clear), Telescopes - Kick The Wall (both), and hundreds more! Need: Deep Wound EP, Freeze - Tourists, Dicks - Police, SNFU - Menu, All Urinals, Zero Boys - Livin in 80s: Bandanna, 18 Abbeydale Vale, Leeds LS5 3RD, England.

FOR TRADE/SALE: Amreps / Black / Big Chief / Cunts / Devo / Disco Zombies / Generic / Good Vibes / Kray Cherubs / Lazy Cowgirls / Poison Idea / Satans Rats / Straightedge / Sub Pops / Sonic Youth / Early Revelations / Throbbing Gristle / Varukers / Wire to name but a few! I need loadsa USA/ Aussie punk/HC so your list gets mine - Bandanna, 18 Abbeydale Vale, Leeds LS5 3RD, England.

SELLING MY ENTIRE COLLECTION of single-serving condiment packages: Ketchup (Heinz), Taco Bell Sauce (mild), Strawberry & Blackberry Jam, Orange Marmalade, and Concord Grape Jelly. I also have some Soy Sauce and Strawberry & Grape Jellies in rare, hard-to-find, round containers that I will sell for the right price. Send bids or want/trade lists to: Quality of Life, Inc., PO Box 170073, San Francisco, CA 94117-0073. Also: I still have the ramen seasoning advertised in MRR #96.

WANTED: Anything from Dickless, also old and new Sub Pop singles and I'm searching for Spiderworks on Alchemy. John Hunch thanks a million. Mark, 118 Monsen Rd., Concord, MA 01742.

HELMET. Looking for 1st 7", live tapes, flyers, whatever. Want Peel Sessions if they did more than the 2 songs that are on the new 7". Send your want list for trade. I also want Swiz, Born Against, Rorschach, Unsane (anything!), and 411. Help me out. Write: Derek Vockins, James Madison Univ., PO box 2681, Harrisonburg, VA 22807. Thanks.

INDIANAPOLIS GRINDCORE BAND seeks shows anywhere in the US or Canada. Any bands wanting to trade demos or shows. Bands world wide lets trade demos. Zines, send blank tapes for review, plus one dollar. AJF, 8142 Forsythia Ct., Indps., IN 46219.

CHICAGO-BROAD SHOULDERS, big guitars, and The Hidden. First there was IMF, who killed only for food. Now come The Hidden, who kill for revenge. So it goes. PO Box 517, Algonquin, IL 60102.

CLASSIFIEDS

40 WORDS $2/ 60 WORDS $3 MAX--CASH ONLY!!!

FOR SALE TK "Sanky" 7", Minor Threat 1st Red 7", Crucifix "1984" 7", "Someone Got There head Kicked In" LP, Stalag 13 "In Control" LP. Many others, send stamps and bids to: Billster, 4071 Chanute St., San Diego, CA 92154.

HUSKER DU - Tapes wanted! Mould and Hart solo, too! I've got mountains of tapes for trading. Write to me, even if you have only a few tapes! Andreas Martin, Sonnengasse 2, 2808 Syke, West-Germany.

RECTOM RECORDS is putting out a compilation cass., and would like to have your band on it. If your band would like to be on one, please send us a press pack for comp and zine use. Send it to: The Joker/ RR., PO Box 3475, Pueblo, Co. 81005-0475

MISFITS HORROR HOTEL 7"— contains 3 high quality studio tracks, Ratfink, Spook City USA and Horror Hotel. Features green "Night of the Living Dead"— type picture sleeve, limited numbered edition of 300. $7.00 ppd. each, $9.00 foreign. To: V. Street Records, 2611 Via Campo, Suite 228, Montebello, CA 90640. Please make payable to Eric K.

SALE: Bad Religion "Unknown", Raygun "Treason", L7 Epitaph LP, Secret Affair LP, Salvation Army LP, Wire "Chairs", Red Rockers LP, Johnny Moped "Cycledelic". Crowd 1st LP, Beach Blvd, Dead Boys "Children", Roxy London LP, Stranglers "Mony Mony", Pop Group "Prostitutes", Dead Beats 7", Gorillas 7", Drones "Temptations", Stalag 13 7", Skids "Valley", Screwdriver "Built". PO Box 865, Agoura, CA 91376.

RECORDS FOR SALE: Sub Pop, Amphetamine Reptile, Misfits, Damned, Sham 69, Pussy Galore, D.O.A., Crucial Youth, 7 Seconds, Negative Trend, Freeze, Fartz, Bauhaus, Coil, Current 93, NegativeLand "U2" CT+CD, Killdozer, Ignition, Undead, M.D.C., Token Entry, Lots more. Requerdos A Todos, PO Box 162113, Sac., CA 95816.

SEX PISTOLS: Anarchy in The UK on EMI original pressing. For sale for best offer. Also Complete punk auction: Send bids for the record or SASE or 2 IRCs for the list to: Seidboard World Enterprises, PO Box 137-M, Prince Street Station, New York, NY 10012. Or Fax your bids to: (212)-979-8187.

CHOPPING BLOCK "Grizzy Fetish" EP. If you're into fast hardcore, you won't be disappointed with this 8-song EP. Limited press of 500. Send $4 Ppd., $5 Overseas to: Blood Soaked Records c/o Dave Keck, 27450 Garza Drive, Saugus, CA 91350.

HEY YOU! Want these precious little gems? TSOL "Weathered Statues", Stranglers "Peaches" 7", Jingo de Lunch "Cursed Earth, YOBS "On 45" 7", Channel 3 "I've Got a Gun"(no future press). I need Suicide Commando "Make a Record" LP, Necros "Conquest for Death" LP, Helmet "Born Annoying" 7", Pagans "Deadend America" 7", F.U.s "Dowe" LP and more. Your list gets mine. Nico Holthaus, Marientalstr 4, 4400 Munster, Germany.

ATTENTION gothic or punk, male or female in the Hollywood, Los Angeles area. I'm moving in the area soon , and I need punks or gothics to correspond with about clubs, apartments, cool places to go and rad people to hang out with. I'm a 19 year old female into crass, London After Midnight, DOA, Christian Death, Descendents, etc. Please write to: Dregs, 614 W. Carolanne, Marshall, Texas 75670.

VISION ON #2, out now with Peter Cortner, Sloppy Seconds, Drive, Forcefed, Jailcell Recipes, Bolsheviks, Australian scene report, self-opinionated, snotty columns and tons of reviews. 36 A4 pages for only $2.00 ppd. (90p ppd/60p + SAE UK). FromSteve, 27, Springbank Croft, Holmfirth, West Yorks, HD71LW, UK or Simon, 57, Mulberry Terrace, Fartown, Huddersfiled, West Yorks. HD1 GJH, UK.

TRADES: AGNOSTIC FRONT "Victim" (gatefold), Nihilistics first LP, Septic Death first 12", Electric Deads "Mindbomb" 7", Chaos UK "Loud, political..." 7", Discharge 7"s, Necros 7" bootleg, Neos "Hassiban..." 7", SSD 7" bootleg and many more! Wants: Angry Samoans "Queer" 7", Deep Wound 7"(original), Antidote 7", S.O.A. 7" (green), Dickies 7"s (U.S.), Necros 7"s (original), A.O.D. first 7" (original) plus more! Your lists for mine. Kristian Vogt, Hornstr 17, 4400 Munster, West Germany.

BUY SOME SHIT! Eeyore/Sockeye split 7" with lotsa cool tunes like "Hold on Loosely" and "Hysterectomy Castration". Dig it. $3 each ($5 overseas). Also other cool tapes and records available from: PO Box 2143, Stow, OH 44224 or PO Box 14952, Richmond, VA 23221. Write for cattle-logs.

GIMME GIMME- Look, I'm no collector scumbag - I need these two records: Rezillos "Can't Stand the Rezillos" LP and Sand in the Face LP. Mint condition only. I have a Negativland "U2" CD and the Sub Pop double 7"(Sonic Youth, Laughing Hyenas, etc.) to trade. Please write first - don't send the records first, cause that would be pretentious. Mattress, POB 170501, SF, CA 94117.

SALE/BEST OFFERS: Chaos UK - Burning, Blitz - 1st, Misfits, Samhain, Danzig... new stuff, Vancouver Complication - LP, Negative Approach - 7", Subhumans (Canada + UK), Really Red - 1st, Gism - 2nd LP, DOA - Prisoner, Iron Cross 0 1st, Beaver 7", Toxic Reasons, Riot City, No Future... 35 Barkley Dr., Fairfax, VA 22031.

"THE COURT OF THE 7 SISTERS" is looking for poetry, short stories, artwork, and photographs by women. Copies are free and distributed in NYC, Paris France and Galway Ireland. Send submissions or inquiries to 31 Prospect St., Norwich, NY 13815.

THE HIDDEN used to be IMF, but all things must change, as larvae become insects, as love turns to hate. And so on. Dr. Seuss didn't die for nothin'! PO Box 517, Algonquin, IL 60102.

I'M LOOKING for old straight edge/ hardcore demos like Cause For Alarm, Faith, No For An Answer, Reason To Believe, Crippled Youth, Unit Pride, Insight and more. Your list gets mine. Peter Hoeren, Kaisersfeld 98, 4200 Oberhausen 1, Germany.

I WANT Dinosaur Jr. bootlegs. I don't care about vinyl, I just want recordings. I have lots of cool stuff to exchange. Billy Blizzard, 300 East 347 South #6, Salt Lake City, UT 84111.

ANYONE INTO DEATH IN JUNE, Swans, Bauhaus, This Mortal Coil, and Harry Connick Jr. (also any poets). Write and we'll talk about life. M, 12225 SW 151 St. Apt #113, Miami, FL 33186.

WANTED: Back issues Maximum Rock N' Roll, No's 1-36, 39-41, 53,54. Write quoting prices. A. E. Roach, 6919 Harrison LN, Alexandria, VA 22306

VICIOUS INTERFERENCE zine need contributions needed. Send art, poems, articles, ads from HC punk and grindcore bands. Also want opinions on the present overall hardcore scene. Send typed work for neat layout. Contributions will get a copy. M. castro A 4-5 F.A., Ft. Riley, KS 66442.

YOU WON'T REGRET!!! Actually I'm looking for individuals throughout this entire globe to exchange music, zines, and opinions with. Various interests: anti-sexism, animal rights, alternative cultures, etc. If you are isolated because of your ideals, please drop me some lines. No fascist or racist stuff!! Also wymyn welcome, ethnical/sexual minorities. Love, Klaus Becker, Steinhauserstr. 12, 8000 München 80, Germany.

WHAT'S UP!? This is Klaus once again! Recently, I released my transworld compilation (Europe $5 or DM 9, rest $6 ppd.) and I look for addresses and music from India, Samoa, Middle East and Africa... Klaus Becker, Steinhauserstr. 12, 8000 München 80, Germany.

FREE!! The Fumes - Desert Sheild EP. Well, almost. Just send $1.00 to cover postage and you'll get 4 songs of cool O.C. style punk on colored vinyl. Stop reading and fuckin do it. Thanks. The Fumes, PO Box 177, Cypress Cal 90630 - 0177.

TATTOOS! Itchin' For Ink - The Tattoo Guide. A quarterly magazine specializing in tattoos with features on body modifications. Yearly subscriptions: US - $10, Canada - $12, international - $18. All prices in US currency. Send check or money order to: PO Box 50682, Minneapolis, MN 55405.

NEED LYRICS TO: Amebix - Arise: Bad Religion - Hell; Cro-Mags both LPs; Dag Nasty - Can I Say; Fallse Prophets any; Hustker Cu - Zen; MDC - More Cops/live; Misfits any; Poison Idea any but "Ian"; Reagan Youth - Yuth Anthems; 7 Seconds - Blasts/Committed/CRew; Spermbirds - Prove. Will help out any way possible in return. Thanks! Jeff, 605 South St., Holbrook, MA 02343, USA.

NEED SOMEONE TO SELL, LEND, give trade, or photocopy Cometbus #24 and MRR #0 (Not So Quiet insert) for me. I'll reciprocate any way possible. Also tape traders send lists/ conditions for trade. Thanks. Jeff, 605 South St.,Holbrook, MA 02343, USA.

FREE SEX AND Y.O.T. 7"? I'm planning a trip to Europe for the summer and if you have extra space or know where I could find some place to stay anywhere in Europe, please write. I like good music, rice and beans, and having fun. Mike, 10 Sixth St., Barnegat, NJ 08005.

HERE CUMS SICKNESS, T-shirt, definitely the sickest fucking T-shirt you could ever own! Original artwork by Mike Diana. How hardcore are you? $10 ppd or $14 ppd longsleeve, Send SASE for our catalog, full of perverse filth. Checks to Steve Sanborn. S/M Graphics, PO Box 10701, Bradenton, FL 34282-0701.

FROM AMBIENT NOISE to the Zero Boys, got loads of punk, garage, noise, and just plain racket for trade/sale. Write S. Green, 1442 W. Port Au Prince, Phoenix, AZ 85023 USA.

ATTENTION, I forgot to make a backup of my mailing/phone list and it was deleted. So if you've traded/ bought records from me, drop me a line so I can send my latest list. And if you haven't: got tons of rare and not so rare vinyl to trade/sell. Write S. Green, 1443 W. Port-Au-Prince, Phoenix, AZ 85023. USA.

CLASSIFIEDS

40 WORDS $2/ 60 WORDS $3 MAX--CASH ONLY!!!

ALBERTFISH-CANNIBAL, T-shirts available from S/M Graphics. 2 colors, $10 ppd. Also available: GG Allin, Dahmer, Joel-Peter Witkin, Mike Diana artwork and lots more intense stuff. Send SASE for our catalog. We plan to break all the taboos and spread the Sickness across the planet! Cash or checks to Steve Sanborn. S/M Graphics, PO Box 10701, Bradenton, FL 34282-0701.

UP FOR SALE: Naked Raygun "Treason" (pink numbered). Tad "8 Way Santa" (Green) original cover, Nirvana "Love Buzz" 7" (Orig.) numbered. Misfits "4 Hits" boot 7" & many other Sub Pop titles. Send stamp to: John, PO Box 060623 S.I.N.Y. 10306. (718) 727-2548.

VEGETARIAN PEACE PUNK seeks pen pals and records. The nearest record store is 75 miles away from me! Likes: Crass, Chumba etc. Send letters and free records to: Mark Keefe, 16 Briar Cote, Kirby Stephen, Cumbria, England. No dealers please!

DESPERATELY SEEKING (no not Susan), but the Babes In Toyland 7" which was only released in Australia. If you have it (and don't want it anymore) or if you can get one tell me. Ronnie Gerber 11, rue Schantz L-7741 Colmar Berg. Grand Duchy of Luxembourg.

TRISHA AND LOTTIE HUNT from Arlington Texas! Please send me your address so I can write to you. Anyone else knowing about their whereabouts please write in case they don't see this. Mark Haslett, 1917 Miracle Lane, Falls Church, VA 22043.

GUTEN TAG! I am a German student who will be visiting Germany for a week in April. Please send me a letter telling where some good record shops Berlin are. Henry Evans, 134 Mark Dr. N. Kingstown, RI 02852. USA

TRADE : 12"s ; Reagan Youth, Infest, Chaos UK. 7"s Infest, Chaos UK, Discharge, Dirt, Confuse, CCM, HeadCleaners, Together and Bedlam, Negazione, Larm, Infest, Disorder all first press and a lot of others. I want old US & European, and some new records. Please send me your want and trade list. Daudin Arnaud, 206 Bo De L' Europe, 93370 Montfermeil, France.

UKHARDCORE/PUNK/NEWWAVE collector requires US collectors to trade with. No bullshitters please! Send full details of and wants: Pat Treasdale, Flat 4, 25 Nightingale Rd., South Sea, Portsmouth, Hants. PO53JJ. England.

WRITE ME! I'm into punk, Gothic, industrial, art, Doc Martins, guys with dyed jet black hair... Sisters of Mercy, Dead Kennedys, Ministry, Siouxsie, Bauhaus, Janes' Addiction, Cramps, Damned...Write: Lory, 6233 Cloverly Ave. Temple city, CA 91780.

FOR SALE: Project X 7", Underdog 7" (blue), Gorilla Biscuits 7" (yellow), S.O.I.A 7" (Red and Gilman), Warzone 7" (1st press.), Unity 7", YOT 7", X Marks the Spot 7", Unit Pride Test Press (1st and 2nd) and 2nd press. (gold). Send bids to: Stephan Tisa, 3017 Strand Rd., Rocklin, CA 95677.

CULTURALLY DEPRIVED Elvis vampire clone, all- American mid-western boy seeks green-haired Swedish, and Italian love goddesses to share mid-life crisis and delusions of grandeur. Artsy-fartsy nerd-core earth mothers need not apply. Serious writer musician, loves tape traders and living things. Scream soon! Rod, Rt. 1 box 564 Brookline, MO 65619.

TATTOO VAMPIRE, black metal priestesses, meniblack. You know the score. Seriously twisted anti-nerdcore goths and punks. In need of your ranting, music, screams. Infariot is dead. Long live Infariot. Write: Rod, Rt. 1 Box 564, Brookline, MO 65619.

FOR WIRE TAPPING (phone taps, house bugs), blue prints and instructions, send $5.00 and SASE annd/for surveillance equipment catalog. Sens SASE to: C. Bush 201 Revere Dr.. #15, Greensboro, NC 27407. Delivered w/in one week.

WANTED: photos, stories, poetry for my zine "Oh Boy Charlie". Also wild like to exchange tapes and videos. I like Psychik TV videos, and obscure videos. Am looking for a copy of "Lung Leg" 7". Would like tapes of Sex Pistols, GG Allin, and Virgin Prunes. I am doing a "condom poll" for my zine and welcome any comments. Respond to: Rugburn Ass. C/O Robin Reish, 8915 E CD Ave. #2C Richmond, MI 49083

INDIANAPOLIS HC BAND Acid Indigestion will play anywhere for gas money and expenses. Now seeking info on clubs and venues for Spring/Summer tour. For demo and band info, send $2.00 to or call Tom Ramey at 1901 N Centennial, Indpls, IN 46222 (317)638-8632.

JAPAN: Hey people all over Japan. Who's interested in corresponding, changing new & old stuff, helping as in getting some stuff for trading. Please get in touch. Oliver Schoettler, Oleanderweg 45, W-5450 Neuwied 23, Germany.

EXOTIC DOMINANT WOMYN looking for 2 gorgeous, sober sex slaves with boyish features (pic required) under the age 25. Weird sex? Biting, snapping, crunching, eating, whipping blahblahblah. (No group thangs, or other females, no fascists, racists, and please no bestiality, please). Jasmine & Shera (the siamese groupie twins), PO Box 163, 372 Florin Rd, Sacto, CA 95831.

FOR SALE: A.F. "United Blood" (Original) + "Victim" gatefold, C.F.A. (original), all Revelation 1st pressings, Crippled Youth 7", SSD "Get Away", This is Boston LP, YOT "Break" (Wishing Well), Ism "Diet For Worms", Judge 7", G.Biscuits (yellow), Youth Brigade "What A Price" M. Threat "Buff HAll", 7-Sec "Blast"(blue), DOA "Positively" + more! J. Ladd 294 8th St. Jersey City, NJ 07302

AVAILABLE: 'Profound 7", Impact Unit 7" Far Cry 7", Charley's War 7", Betray 7", Colt Turkey 7", Youth Korps 7", Manliftfingerbanner 7". Each 7" $5.00 ppd. Brotherhood 12" $8.00 ppd. Crucial Response, Kaiserfeld 98, 4200 Oberhausen 1, Germany

OUT NOW: Share Common Ground 12" benefit comp. for war-disabled children. $7.00 ppd. Onward 7" Norway SXE hardcore . $5.00 ppd. Non-profit mail orders get in touch. Crucial Response recoreds, Kaiserfield 98, 4200 Oberhausen 1 , Germany.

FUCK THE MISFITS!! Needed: all Dead Silence LPs, cass., or whatever. Any Flux of Pink Indians, any literature on Indian oppression. P.L.N. demos $1 + 3 stamps, 7" $2 + 3 stamps. Multi-gender, Political HC. Support the underground bands!! Crystal, 1208 Todd Ln., Bourbonnais, IL 60914.

JUSTIN CASE has it's second catalog out now. It has 130 record titles and some other stuff. In the US send 25¢ and a stamp. Outside the US send 75¢ to: PO Box 944, Canton, CT 06019, USA.

18 YEAR OLD MALE into blood, morgues, bellfries, churches, feneral homes, gore, horror, Christian Death, Coil, Alien Sex Fiend, Tear Garden, Diamanda Galas, Every new Dead, Saint Vitus, etc. and how to perform a body autopsy. Looking for people preferably in Chicago but not a Christian. PO Box 158 7325 W. Irving Park Rd.Chicago. IL 60634

SWELL CHYCK wants letters, artwork, whatever. I dig silent films, Edie Sedgwick, Nation of Ulysses, Babes In Toyland, Hole, etc. "How glorious it is - and how painful to be an exception." Jennifer Superstar/18309 W. Anderson Rd. Sand springs, OK 74063. "Fame is the thirst of youth."

PERSON SEEKS PEOPLE Regular Joe 17, seeks correspondence. Especially in the New York or Pennsylvania area. Likes: Shelter. P.E., N.I.N., Primus, Mucky Pup, U.D.S., R.H.C.P., Bad Brains, English Beat, Specials, much, much, much more. Also into: film making, snow boarding, skateborading, movie & TV, being lazy fuck. Will return every message. Bryce, RR2 Box 170. Greentown, PA 18426.

UPSTATE NY!! How's the scene? I'm moving to Binghampton this summer and I want to know what's going on up there. Binghampton, Albany, Syracuse, anywhere there's a scene. I'm into all music: HC, punk, anything.I want info. on clubs, bands, zines, etc. Be a good host to your neighbor and send me a letter or or anything else. Drew Rios, RRT, 2 Rad, CLNC 28542-5712

PLANNING A TRIP to the U.S., summer/fall '92. Visiting anywhere. Advice, contacts, anything really appreciated. Help! Me, I'm 21 and into Descendents, Ramones, Screeching Weasel, and more. Steve, 27, Springbank Croft, Holmfirth. W. Yorks. HD71LW, UK.

DWARVES FANATICS: Fuck the bootleggers!!! Original copies of "Toolin' for a Warm Teabag" 12" (Limited pressing of 1000) - $25; "Astroboy" 7" (original w/ gatefold sleeve) - $10; "Lucifer's Crank" 7" (on colored vinyl) - $8. All prices include postage. Cashier's check/ M.O. payable to: Dwarves c/o Nasty Gash, 4099 17th St., San Francisco, CA 94114. Buy now or pay later!

FANZINE WANTED: music, football, & political. Write to: Ummagumma Rose Comic Shop, 8 Winthrop St., Cork, Ireland.

POSITIVE PEER PRESSURE: Shirts and fanzine! Out now: PPP zine nr 4 with: Outspoken, Blindfold, Nations on Fire...+7" of Rise Above -B - Boston! $5.00 ppd., write for info. to: Hans J. Demeesteraat 33-8800 Roeselare - Belgium; Jade Tree Rec's sucks!!!

MAKE MONEY! SELL Look Again #4 at shows, to stores, to your neighbors, etc. Order 10-20 for $1.50 each. Order 20 or more for $1.00 each. Overseas please add $1.00. Single copies are $2.00 in the US and $3.00 elsewhere. #4 has interviews with Starkweather, Winter, Type O Negative, Crawlpappy, Exhorder, and more. Make checks payable to Dan McNamara. Look Again, PO Box 1090, Hudson, NH 03051, USA.

SET SALE: Rare vinyl on Subpop, AmRep and other labels... Halo of Flies "Circling"; "Richie's Dog"; "Winged"; Tad "Daisy" (gold vinyl, 70 pressed); Bastards "Loser" (red); God Bullies Mad Queen 7"; Dope, Guns #2 on color, U-Men, Big Black, Killdozer and much more. Send SASE for list. Jay Tiffee, 6021 W. Fleming Rd., Atwater, CA 95301. Anyone have live audio/ video of Monster Magnet, Unsane, Halo of Spacemen 3? Write.

TAPE CLASSIFIEDS

40 WORDS $2CASH ONLY!!!!

HELLO. BUY Big Poo Generator's new 60 minute tape, cleverly titled "Big Poo Release". You'll think it is neat! Send $5 cash to Rikki Rockett, 4088 Pepper Ave., Yorba Linda, CA 92686... Ecclesiastes 2:16-17... write for more information on poo.

CATHARSIS, 'FUCKING RAD UK speedcore!' (Ron Overkill). New demo available 'Marginally Better than Brooding' 4 tracks of new flesh from England. Brains and bollox from the heart of Middlesborough. Also 'Beyond a Joke' 7" from Overkill Records (US) or Yukon Ho! (UK). 4 track demo $5.00. Write: 35 Gresham Rd., Middlesborough, TS1 4LU, England. UK price £3.

SUICIETY 8 SONG TAPE now available. Includes lyrics stickers and more. Soulful music from Texas, only $4 cash or just write to see what's up in Texas. Suiciety c/o Miguel Veliz, 208 E. Mason, Fort Worth, TX 76110.

"MINISTRY MEETS PINK FLOYD on the new Libernazi cassette. An invaluable document of our catastrophic age. "Land of Bilk and Money" available with lyric sheet for only $2 from your friends at Psychoriot Recordings, PO Box 134, Waynesville, MO 65583. Hey, lighten up you lunkheads, sheesh!"

THE ACID ZOMBIES have returned from the grave with "Back From The Dead." 45 minutes of tunes about relationships, religion, and the joy of household pets. Send $5 to Acid Zombies, 8817 Franklin Ave, Gig Harbor, WA 98335

NIRVANA VIDEO! Live Detroit 1991—Excellent quality show with lengthy interview, complete with pro-quality cover and case. Total time—65 min. $14 ppd. Send cash or blank M.O. to: On the Spot Productions, #16, 825 Exmouth St, Sarnia, Ontario, N7T-5M8, Canada. Traders send lists.

SOUNDGARDEN VIDEO with two live shows from Philadelphia 12/16/91 and 12/17/91 both are excellent quality.Total time 110 min. $25.00 cash or money orders only. J. Salvatore/ 914 Cross St./ Phila/ PA 19147.

I'D LIKE TO trade tapes! Please send list of bands you like and I'll let you know what I have. Wide range available. PO Box 384/ Front Royal/ VA 22630. Plus: Sylvian, Eno, Bowie, Floyd, Barrett fans please write.

FRESH OUT OF laughing gasses and the blood of exploited working classes? You need Cave Clown Microwave Volume 4. 90 minutesof brazen musical folly for the penny pinching price of $4 to PO Box 14592/ Richmond/ VA 23221.

DAN QUAYLE promised the Someday People he would not run in 1996 if they sold 100 copies of their "Very Silly" tape. The future is in your hands: send $3 to PO Box 384/ Front Royal/ VA 22630.

VIDEO FOR SALE OR TRADE: 100's to choose from. GG Allin all new shows, Lunachicks, Cop Shoot Cop, Smiths, Nirvana, Mudhoney, Fugazi, Social D., Primus, Rollins, Jesus Lizard, Misfits, Buttholes, Ramones, Dwarves, Janes Addiction, Helmet, RHCP, Nick Cave, Sonic Youth and many more punk, industrial and movies. Write Merle Allin, 298 Mulberry St. #7D/ New York/ NY 10012. Or call (212)274-0803. Traders send list.

GG ALLIN & THE MURDER JUNKES videos: All new 1991 show from the masters. Excellent quality. 15 new shows from NY, NJ, Atlanta, Chicago, San Diego, Phila, Memphis, Orlando, and others. GG is wilder than ever and more violent. See for yourself why he is the king of the underground. Write Merle Allin/ 298 Mulberry st. #7D/ New York/ NY 10012. or Call (212)274-0803.

AMYGDALA "The Nocturnal Burrito" 9 song demo available now! Called the 'worst band ever' and 'simply brilliant' by unbiased ears. Judge whether a band can successfully fuse punk, jazz, metal, and rap into one big ball of goo. $2 postpaid to: Suburban Wasteland, c/o Jon, 2161 Bunker Hill Dr., San Mateo, CA. 94402. Thrash funk sucks!

LUCKY 19 COMP. tape. 19 bands punk, hardcore, poetry, grindcore, politicore, etc. Bug, New Faith, B.E.S.M.E.T., Media Children, Vend-A-Bait, Dryrot, etc. 60 min. Includes 18 pages booklet packed with info. $3 ppd. Kelly, P.O. Box 3162, Montebello, CA 90640. No Profit.

SEPULTURA video from Philadelphia 11/5/89 includes show, after-show party, and private interview. Excellent quality. Total time 120 min. $20.00 cash or money order only. J. Salvatore, 914 Cross St., Philadelphia, PA. 19147

ATTENTION BANDS: Thrashing Mad Enterprises has released 4 comp tapes and 2 7"s. We need you to send in material for future projects. Please send stuff to: 29 Perry St #1F/ NY, NY 10014. Out now: Animal Crackers 7" $3 (US), $4 (world).

HELP!!! Can someone out there tape me cool splatter/gore movies for blank & postage?? Have a heart!! (no pun intended). Also, can someone pleeze send me Samhain & Misfits lyrics?? I'm getting desperate! Write: Mall, Box 571, Bayside, CA 95524. Thanks.

MUDHONEY VIDEO from Trenton NJ, 12/29/91 excellent quality, 80 min. $22.00 cash or money orders only. J. Salvatore, 914 Cross St., Phila, PA 19147.

VIDEOS! GG ALLIN VIDEOS! 1991 shows! #1 Asbury Park show/ interview #2 NYC Beowuld and Philadelphia shows! #3 1991 compilation of ten shows plus clips! $30 each. Lots more available! From: Demattia, 8 Haddon Road, Hewitt, NJ 07421, USA. Call (201)853-4420.

HARDCORE & EXPERIMENTAL videos wanted for a national alternative music program - Noise Bazaar. To be considered, VHS tapes should be submitted to: WNEU-TV, 1001 East Entry Dr., Pittsburgh, PA 15216. Tapes can also be submitted for a home-video program in production. Videos will not be returned.

FLYING MONKEY MANURE!!! Fido Productions is offering some damn good compilation tapes, excellent production! Write now for free catalog and get on mailing list! Bands send demos! Fido Productions, 401 Lake Crest Drive, Spartanburg, SC 29301.

VIDEOS AVAILABLE! On Any World System! Movies, Live Shows, Punk Documentaries, Industrial, Ska, Hardcore, Punk! Rare Stuff Old And New, From All Over The World! Even 1991 GG Allin Shows! Send $1 Or S.A.S.E. For A Big List! Or Give A Call. Fast Service, No Rip-Offs, Fair Prices. P.De Mattia 8 Haddon Road. Hewitt, NJ. 07421 USA phone 201-853-4420

BLANKS '77 Pogo like a Kangaroo 2-sided t-shirts $7 ppd. USA still out: 7 song cassette still only $3 ppd. So send your money you cunt! Mike, 1303 Myrtle St, Hillside, NJ 07205 USA. Seven inch EP coming in March.

SUPPORT THE UNDERGROUND MOVEMENT! P.E.N. demo $1 + 3 stamps anyone who could help with shows call Crystal (815) 932-0050 1208 Todd Ln. Bourbonnais IL 60914. Looking for political (?) activist drummer + guitarist call Kami (312) 274-3763 Crystal (815) 932-0050

GET A LIFE—6 song demo with cover and lyric sheet. Aggressive punk/hardcore, $2 post paid. Each order receives free cheezy gift. 6 Manchester Drive, Bethpage, NY 11714.

GET A LIFE 6 song demo with lyrics + cover, $2 post paid. Aggressive punk/hardcore. Free cheezy gift with every order. Get A Life, 6 Manchester Drive, Bethpage, NY 11714.

NECRO JOE HERE AGAIN! (see Voivod ad—MRR #104/Jan 92). Those clods at MRR forgot my address: 3115 Overcross Drive, Houston TX 77045. See last issue for info, or write if ya got Voivod audio/video/T-shirts.

THE SUBJECTS. 12 song cassette. Punk rocknroll. Send $5 cash to Generic Nathanson/918 Jacaranda Dr/Lady Lake FL/ 32159. Free video (one hour documentary) with purchase of cassette and a blank VHS tape. Both are a lot of fun.

SHELTER VIDEO from Trenton NJ 1/5/92 includes new song plus Ray/Porcell encore. 45 minutes. $15 cash or money orders only. J. Salvatore/ 914 Cross St./ Philadelphia/ PA 19147.

DEAD CHRISTIANS leaping from their graves to kill, limbless torsos smoking pot with Jesus as they gurgle in blood and crushed body parts. Post punk-industrial. Tape #4 only $4 send money: CNF/ PO Box 9152/ Va. Beach/ VA 23450.

A HOME-MADE CASSETE COMP. album featuring pure sickness and dung. Bands: DeutschBeatles, Coprophagics, and the Prophylactics. Beatles covers in German, nauseating literature reading to repulsive music, and Poops. The tape even smells like a Jiggs. Send $5 to Des Aulnes Music, 2100 Claremont #6, Montreal, Quebec, H3Z 2P8

FART KINGS and Base Apes live on professionally produced 35 minute video! Meet John Utjsen and the members of your favorite sleaze/gore core acts. See the idylic location of Utjsen/Pschoriot Recordings. Only $10 to John S./P.O. 134/ Waynesville/MO 65583. Limited quantities. No checks.

HI, WE'RE PRECURSOR, a wierdo/ metal/core band. We have a 6 song, 20 minute tape available for $5 US or equivelant. Get one from PO Box 16, Scullin A.C.T. 2614, Australia.

GREEN DAY: Live video. Filmed on Aug. 17, 1991 in Little Rock. Great quality recording. the show is one hour long. I fille dth erest the video with local shows and other stuff, 2 hrs. total. $10 cash or money order, no checks, to: Matt Bullard, 70 Laver Circle, Little Rock, AR 72209.

DAGGER TAPE compilations presents our latest 90 minute cass. comp: "Galaxy Headhunters". Featuring Dryrot, Sanity Assassins, Things Change, Jack Tragic, Monsterland, Poseidon and more. Totally raging hardcore. $4.00 ppd cash only. Dagger, PO Box 380152, East Hartford, CT, 06138-0152.

LIVE AUDIO/VIDEO FOR SALE/TRADE. Punk, hardcore, thrash. Over one thousand shows, Excellent prices and quality, Send your list or two stamps and list of bands your looking for. Nada Khodl, 547 Alleghany Ave. #3, Towson, MD 21204.

OVERSIGHT. is a new hardcore band from Syracuse, NY. We have a really good sound quality tape, like done a 24 track studio type thing. It has 6 songs look for oversight cassingle and split 7" with TRIAL BY JURY on UpStae records out soon. So write for interviews. The tape is $2.50 ppd. Dave Palmer 283 RP Sherrill, NY 13461-1208.

HEY PIG! You need this tape by oversight. A new hardcore band freom Syracuse, NY. It's only $2.50 ppd. It has six songs recorded in a real nice studio. If you do a zine, send a interview. We love to fill these things out. If you're a label we want to be on your compilation. Good day. Dave Palmer 283 Betsinger Rd., Sherrill, NY 13461

60 MINUTES OF TRULY "ORIGINAL" MUSIC- Demo-Lition Vol. I: The Ones That Got Away. 13 unsigned artists that must be heard to be believed. Words cannot describe the outrageous sounds on this comp. send a $5 bill or write to info to: Dead Snake Records, 31-49 36th St. #2B, L.I.C., NY 11106. Also have punk/HC records for trade/sale, send your lists.

BANDS! WE PLAN a comp. CD with a couple of bands into Hard/ Thrash/ Punk/ Hate - core! If you're into this please send a tape and we talk about further details. Ecocentric Records, Dresdenerstr. 30, W-5400 Koblenz, Germany.

VIDEO AND AUDIO - presenting original, rare vintage performances by Boston's best bands. Innovative single camera work from Boston's most creative and dedicated video archivist - over 12 years spent documenting Boston's underground music scene, and we're not stopping now! Full-length live sets from the finest new established bands! SASE for catalog: Boston Archives, Box 232, Newton, MA 02165.

VIDEO: WOULD LIKE TO TRADE. I have Nation of Ulysses, Shudder to Think, Jawbox, KISS, and Holy Rollers. Looking for: Melvins, Helmet, Kingface, (early) Shudder to Think, and Rites of Springs. J. Hunter, PO Box 195, Tulsa, OK 74171.

I WANNA PUT OUT A COMP! Send a tape of whatever for the "Ode to Oxide" comp. Better than K-Tel. Write: Dion/ 3791 Keenan Cres./ Malton/ Ontario/ L4T 3M1/ Canada. No $, just fame. Experimental artists welcome with open arms!

HEY YOU!!! Wanna be on a comp., well I wanna put out a shitload of them, with topics like anti-censorship, anti-racist, all femals bands, and scum fuck bands. Interested? Send me a tape, lyrics, and pictures of band if possible. Any style music, if used I'll send ya a tape. Send to: Carlton Hendrix/ PO Box 29/ Raynham/ MA 02767.

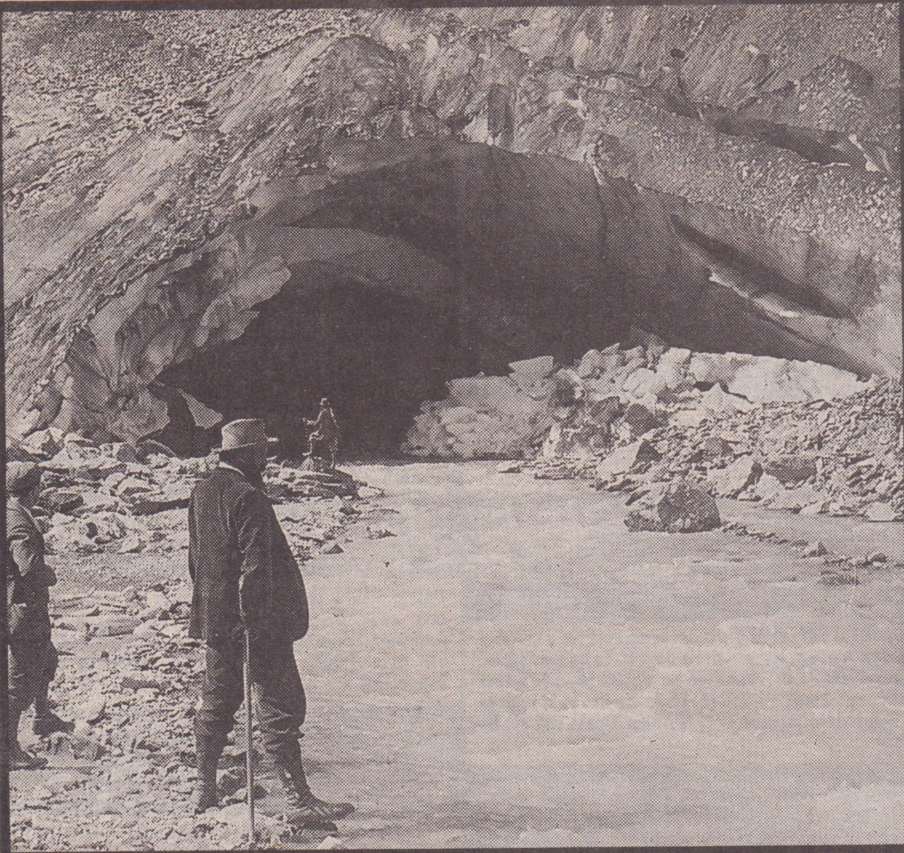


PHOTO - H.C. WHITE CO.

THE NATION OF ULYSSES

Records & Stuff We Sell:

62.	NATION OF ULYSSES	3 song 7"	Ⓐ
61.	JAWBOX	2 song 7"	Ⓐ
60.	FUGAZI	'Steady Diet of Nothing'†*	Ⓒ
59.	HOLY ROLLERS	'Fabuley' & 'As Is' CD	Ⓔ
58.	HOLY ROLLERS	'Fabuley'†	Ⓒ
57.	NATION OF ULYSSES	'13-Point Program'†*	Ⓒ
56.	HIGH·BACK CHAIRS	'Of Two Minds'†*	Ⓒ
55.	SHUDDER TO THINK	No. 54 & 'Ten Spot'	Ⓔ
54.	SHUDDER TO THINK	'Funeral at the Movies' †	Ⓑ
53.	DAG NASTY	'Can I Say' & 'Wig Out at Denko's' CD	Ⓔ
52.	JAWBOX	'Grippe'†*	Ⓒ
51.	SOULSIDE	Combines 2 L.P.s and 7"	Ⓔ
50.	SKEWBALD/GRAND UNION		Ⓐ
49.	GRAY MATTER	CD (48 & 'Take it Back')	Ⓔ
16.	RITES OF SPRING	CD/LP/CS †*	Ⓒ

† Also available as cassette *Available as CD, price code Ⓓ

Price Guide, including postage, in U.S. $:

		U.S.A.	SURFACE & CANADA	Airmail
Ⓐ	7"	3.00	4.00	6.00
Ⓑ	12" EP	6.00	8.00	11.00
Ⓒ	LP	7.00	9.00	12.00
Ⓓ	CD	8.00	9.00	11.00
Ⓔ	MaxiCD	10.00	11.00	13.00

Please note our new prices. They are higher.

DISCHORD records

Please send us a stamp for a full list of records.

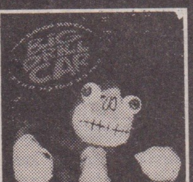
3819 BEECHER ST. NW, WASH., D.C. 20007

CRUZ RECORDS PRESENTA

=PSYCHO ✱ POWER=

LOS DISCOS LOCOS DE LA REVOLUCION

BIG DRILL CAR



"BATCH"

BIG DRILL CAR is a muscle machine zoomin' head-on into a hairpin turn. On their third release, BATCH, this So Cal quartet spinout hard hooks and bone breakin' beats. BIG DRILL CAR slams, screeches and cranks on every cylinder with a lean mix of pop and rock that explodes on contact. Frank Daly's voice snarls atop the shattering rhythms pummeled out by Bob Thomson (bass) and Danny Marcroft (drums) while Mark Arnold's guitaroverdrive heads for a land speed record. Produced by Bill Stevenson and Stephen Egerton of ALL. CRZ 018 (LP/CA/CD). ALSO AVAILABLE: ALBUM/TAPE/CD TYPE THING (LP/CA/CD) CRZ 008; SMALL BLOCK (EP/CA EP/CD EP) CRZ 014; "Surrender/Getaway" (Split 7" SNGL w/ CHEMICAL PEOPLE) CRZ 701.

SKIN YARD

"1000 SMILING KNUCKLES"

SKIN YARD gushes a nasty, volcanic lava that pumps your pole of muscle. On their new LP, 1000 SMILING KNUCKLES, shards of guitars thrust across a murderous bass and drum grind drenched in blood, sweat and screams, pound after pound. Ben's strapping throat lurks and suddenly erupts on each of these ten new psychopowered SKIN YARD songs. 1000 SMILING KNUCKLES titillates the torso and crunches the cranium with raw psychopower. Produced by Jack Endino. CRZ 017 (LP/CA/CD). ALSO AVAILABLE: FIST SIZED CHUNKS (LP/CA/CD) CRZ 009; "The Bulldog Single" (10" SNGL) CRZ702

•SEE SKIN YARD ON TOUR THIS FALL•

TONYALL

TONY
ALL
NEW GIRL, OLD STORY

"NEW GIRL, OLD STORY"

NEW GIRL, OLD STORY is a new album of tunes played by some old friends. Tony Lombardo, the original bass dude from the DESCENDENTS, is the Tony in TONYALL. Tony's friends (Bill Stevenson, Karl Alvarez, Stephen Egerton and Scott Reynolds of ALL) are the ALL part of TONYALL. ALL back up TONY on these twelve indelibly stamped Tony type tunes that he wrote over the past decade. Tony shares the vocals with Scott and Karl on this collection of songs about girls not doin' what you'd think they'd be doin' and doin' what you wouldn't think they'd be doin'. CRZ 016 (LP/CA/CD).

=MAS DISCOS LOCOS=

ALL ALLROY SEZ...(LP/CA/CD) CRZ 001; "JUST PERFECT" (12" SNGL) CRZ 003 ; ALLROY FOR PREZ (MINI LP/MINI CA/CD EP) CRZ 004; "SHE'S MY EX" (12" SNGL, CA SNGL) CRZ 005; ALLROY'S REVENGE (LP/CA/CD) CRZ 006; TRAILBLAZER (LP/CA/CD) CRZ 010; ALLROY SAVES (LP/CA/CD) CRZ 011

CHEMICAL PEOPLE SO SEXIST! (LP/CA/CD) CRZ 002; TEN-FOLD HATE (LP/CA/CD) CRZ 007; THE RIGHT THING (LP/CA/CD) CRZ 013; "ANGELS 'N' DEVILS" (10" SNGL, CD EP) CRZ 019; "SURRENDER/GETAWAY" (Split 7" w/ BIG DRILL CAR) CRZ 701

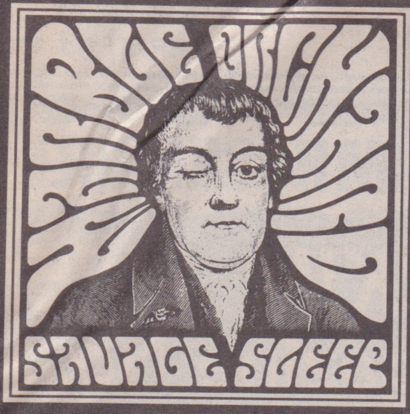
LP/CA $7.50; CD $12.00 Orders from all countries, except Europe, make check or money order payable in U.S. funds to: CRUZ Records, P.O. Box 7756, Long Beach, CA 90807 U.S.A. * All orders within Europe please send international money order or cash payable in U.S. funds to: CRUZ Records, P.O. Box 2AE, London, U.K. W1A 2AE. * All C.O.D. orders have a $3.75 service charge. * VISA, MasterCard and C.O.D. call CRUZ mail order (213) 430-2183. * Write for a free catalog.

CRUZ US: P.O. Box 7756,
Long Beach, CA 90807

CRUZ

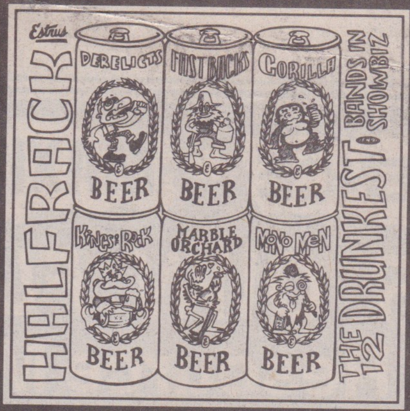
CRUZ UK: P.O. Box 2AE,
London, U.K. W1A 2AE

THREE ON THE TREE FROM ESTRUS



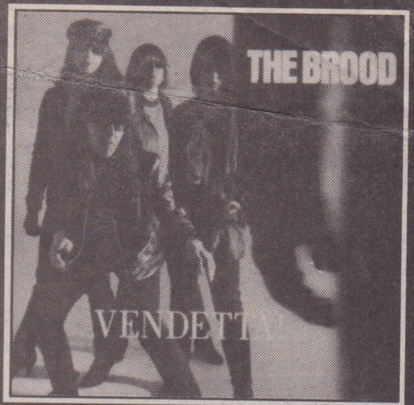
MARBLE ORCHARD "SAVAGE SLEEP" CD

Eleven psych/punk blow-outs dished out as only these black-light loggers can. ESCD2 $12.00 ppd.



V/A: THE ESTRUS HALF RACK CD

12 drunken slug-fests from Mono Men, Prisonshake, Mudhoney, Fastbacks and more! Wow! ESDX3 $15.00 ppd.



THE BROOD "VENDETTA!" LP/CD

America's foremost all-girl garage band are back with a vengeance...16 smokin' songs on one disc! ES007 8.00/12.00 ppd.

ON THE BURNER: The Mummies "Ruder Than Thou" LP, Mono Men "Wreck'er" LP/CD, The Estrus Gear Box 3 x 7" Box-Set, Gories 7", The Woggles 7", M-80's 7", Phantom Surfers LP, Mortals LP/CD and lots more trash for yer can! We also carry loads of cool and hard to find non-Estrus stuff...write us for a free catalog!

JOIN THE ESTRUS CRUST CLUB: 6 SINGLES FER 20 BUCKS (25 CANADA/30 FOREIGN)

You'll get the next six limited edition color vinyl singles, a 15% discount on mail-order and lots of groovy "members-only" bonuses..so what'cha waitin' for?

Estrus Records P.O. Box 2125 Bellingham WA. 98225 U.S.A.

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"Granny 9x"
b/w "Look Back in Anger"
Full color sleeve, great songs.

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ERECTUS MONOTONE
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3-song split 7"
featuring the songs "Pam" and
"In the Hand, In the Sieve"

Our first Full Length Releases:

mrg 020
SUPERCHUNK
"Tossing Seeds" Singles album
including all those tough-to-find 7"
tracks on one lp/cd/cassette.

mrg 022
POLVO
"Cor-Crane Secret" lp/cd/cassette
awesome 11-song debut from
Chapel Hill quartet.

WRITE P.O. BOX 1235 CHAPEL HILL NC 27514

From:
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PROFANE EXISTENCE & MAXIMUMROCKNROLL

BOOK YOUR OWN FUCKIN' LIFE!

Do-It-Yourself Resource Magazine No. 1

There has been a great amount of talk throughout the punk and hardcore scene about moving towards greater independence in our activities. PROFANE EXISTENCE and MAXIMUMROCKNROLL have decided to join forces and put together a resource magazine which will help us put the ideas brought up over the last year throughout our pages into concrete action. We wish to put together as one magazine a resource which will benefit the entire scope of D.I.Y. activities, for use by bands, promoters, small labels, etc.

We will be compiling the resources geographically trying to give as a complete listing of DIY and related activities as possible. The thoroughness of this project will depend on the response we get from people involved with different projects. Listings in this magazine will be free of charge--all you have to do is send in a postcard with the information requested below. This will be an international magazine so we urge all to send a listing.

BANDS: Name / Address / Telephone Number / Brief Description (40 words or less please!)
DISTRIBUTORS: Name / Address / Telephone Number / Specialty (Vinyl, cassettes, CD's, zines, etc.) / Area of Coverage (Mailorder, wholesale, gigs, etc.)
LABELS: Name / Address / Telephone Number / Brief Description (40 words or less please!)
PROMOTERS/VENUES: Name / (Mailing) Address / Telephone Number / Hall Capacity / Is Lodging or Food Provided? / Working Terms (guarantee, percentage, etc.)
RADIO STATIONS: Station Name & Call Number / Band Frequency / Address / Telephone Number / Contact Person / Punk-HC shows and times.
RECORD STORES/BOOK STORES: Name / Address / Telephone Number / Specialties
ZINES: Name / Address / Telephone Number / Postage Paid Price / Frequency / Size / Description (40 words or less please!)
MISCELLANEOUS: We also ask people to send in tips on cheap places to eat, free clinics, crash pads, etc. These listings could be especially helpful for touring bands who may be wondering where to find the veggie grub in Tulsa, Oklahoma!!!

ADS

Of course ads will be sold to help pay for this project. However, to make this resource issue as fair as possible we have decided to have only one size. We are doing this to make ads just as accessible to the small 20 page fanzines as the big record conglomerates!

The ad size available is 3 3/4" across by 2" down or 95mm x 51mm (basically a slightly elongated business card size). The cost for ads is $20 which will help keep the cover price as low as possible. Please, only one ad per label, zine, promoter, etc.

Send all ads to:

MAXIMUMROCKNROLL
P.O. BOX 460760
SAN FRANCISCO, CA 94146-0760

Send your listings and information to:

PROFANE EXISTENCE
P.O. BOX 8722
MINNEAPOLIS, MN 55408

DEADLINE FOR LISTINGS AND ADS IS MARCH 15. MAGAZINE TO BE OUT IN MAY.

OK, the name's kind of a dorky Bay Area thing, if you can come up with a better one then stop complaining and write us!